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BRITISH ASSOCIATION FOR THE ADVANCEMENT OF SCIENCE.

NORWICH MEETING, 1868.

INVENTORS and PROJECTORS desirous of introducing new and interesting Objects to the Public at the Societies at NORWICH, are requested to communicate as soon as possible with the Local Secretaries of the British Association, Norwich.

UNIVERSITY COLLEGE, LONDON.—TUESDAY EVENING LECTURES.

The FIFTH LECTURE of the Series will be delivered on May 12th, at 8.30 p.m., by SIR JOHN LUBBOCK, Bart. F.R.S. Subject:—“Savages and the Primitive Condition of Man.”

The LAST LECTURE will be as follows:—June 9th, Professor MASSON, M.A. Subject:—“What we know of Shakespeare personally.”

JOHN ROBSON, B.A., Secretary to the Council.
May 7th, 1868.

UNIVERSITY COLLEGE, LONDON.—THE DISTRIBUTION OF PRIZES to the Students of the Faculty of Medicine will take place at the College, on TUESDAY, May 12th, at 3 p.m.

The Right Hon. HENRY AUSTIN BRUCE, M.P., will preside.

JOHN ROBSON, B.A., Secretary to the Council.

UNIVERSITY COLLEGE, LONDON.—DEBATING SOCIETY.

The Annual Public Debate of the above Society will take place in the Botanical Theatre, on THURSDAY, May 14th, at 7.30 p.m. Hon. GEORGE DENMAN, Q.C. M.P., in the chair.

Subject for Debate:—Has the Present Extensive Circulation of Periodical Literature a Beneficial Effect upon the Nation? Tickets of admission, for Ladies as well as Gentlemen, may be had on application to the Honorary Secretary.

May 8th, 1868. FRANCIS A. LUCAS, Hon. Sec.

ROYAL BOTANICAL SOCIETY'S GARDENS, REGENT'S PARK.

SUMMER EXHIBITIONS.—PLANTS, FLOWERS, and FRUIT.

LAST DAY for the 4s. Tickets and the Fellows' Privilege Packets for 5s. SATURDAY NEXT, May 10th, to be obtained only at the Gardens, and of the Society's Clerk, Austin's Ticket Office, St. James's Hall, Piccadilly, by vouchers from Fellows of the Society.

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JOHN DUKE COLERIDGE, Esq. M.P., in the Chair.

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A Public Meeting was held in Edinburgh on Friday, April 17th, under the presidency of the Lord Provost, and it has been resolved to rebuild the Medical Hospital on the present site; and with the view of enlarging the accommodation, to acquire the site of houses in front of the University—the new structure being kept back from the present line of street, so as to admit additional light and air.

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LONDON, SATURDAY, MAY 9, 1868.

LITERATURE

Celebrated Sanctuaries of the Madonna. By the Rev. J. Spencer Northcote, D.D. (Longmans & Co.)

Dr. Spencer Northcote is the President of St. Mary's College, Oscott, and his 'Sanctuaries of the Madonna' is worth the time it will cost a man to read; but for reasons very different from those which the writer would put in front. The book is a "caution." Dr. Northcote believes in the winking picture of the Santa Piazza Apostoli, in the children of La Salette, and in the Santa Casa of Loreto. From such a case a man of liberal thought may see to what lengths a sane mind can be drawn—even in things which are matters of history and evidence—by a truly submissive exercise of faith. Let us take, by way of illustration, one of the stories here told—that of the so-called Holy House of Our Lady of Loreto.

About fifteen miles south of Ancona, on a green slope of hill curling back from the shore line towards the great inland ridge, stands a small picturesque city of the Middle Ages, with gates and ramparts, with dome and campanile. This old city, called Loreto, is an off-shoot from the hill-town of Recanati, and lies on the road from that ancient town to its hardly less ancient port. The landscape round Loreto is very fine. Below, as you look down from the belfry, flows the bright Musone, through a winding glen. Behind you, towers up from the midst of vineyards the sharp crest of Recanati, crowned with palaces and domes. To the south lies that rich country of La Marca which Italians call the Garden of Italy; and in your front, towards the sunrise, spread the blue breadths of the Adriatic Sea, dotted by the white sails of the felucca for league on league, almost across to that Dalmatian coast from which the original fortunes of Loreto are supposed to have come. But the city itself is mean and dirty; the shops are poor, the people lazy and worthless. Loreto is a sacred city; and like every sacred city in the south and east,—from Rome to Jerusalem, from Mecca to Benares,—it has the unworldly charms of much beggary and filth. The Bedouins have a saying, that when God is pleased with them he always sends some infidel into their country to be plundered. The people of Loreto have the same kind of trust in a provident Father; but the victims whom these Italian Arabs hope to fleece are fellow members of their Church.

At the top of a long street—a street of small shops, in which you buy beads and rosaries—stands the chief piazza of Loreto, and from one side of this public square springs a church, which is called the Chiesa of the Santa Casa. It is a fine church, with noble dome and campanile; but the fact of facts in Loreto is the existence, within this church, of a little chamber, said to be that very house of Nazareth in which the Virgin heard the annunciation of her coming glory. This chamber lies beneath the dome, a shrine within the church, which acts as its outer garment, for defence against rain and wind. In this respect the Santa Casa closely resembles the Tomb of Christ in the Rotunda of Jerusalem, on the model of which it would seem to have been built. Like the Tomb of Christ, the chamber is inclosed, not only in the church, its outer garment, but also in a coating of marble, which acts as an inner garment, and hides the original structure from the pilgrim's eyes.

The chamber, thus clothed in a double garment of protecting mason-work, is said to

have been lifted by angels from Galilee; to have been borne through the air; and, after certain adventures by sea and land, to have been set down on the hill-side where it now stands.

The President of St. Mary's College, Oscott, takes the story of this lifting of a house by angels to be strictly true: not true in a poetic and spiritual sense only, but in very fact and deed:—nay, he is of opinion that the evidence in favour of this translation is such as no man of open mind can long resist! Dr. Northcote tells us many strange things, but there is no mystery in his book more singular than his own confession of faith in the Santa Casa of Loreto.

Now, this Holy House, standing under the high dome in the piazza, is a chamber of the common kind, about twelve feet broad, twenty-seven feet long, and thirteen feet high. It is just such a room as you may enter in any good house in any part of Palestine. The window is at right angles to the door, which is not quite usual in Galilee. There is no floor, and it is said there are no foundations; these lower portions of the edifice having, it is alleged, been left behind in Nazareth when the angels snatched away from the hands of infidels the Virgin's dwelling-place. The material of which the walls are built is not known; for this material of the walls is a capital point in the evidence, and the custodians of the shrine, who think they have nothing more to gain, are conscious that they have much to lose by putting their legend to the test of science. If it were proved that the walls of this Santa Casa in Loreto are built of some substance quite unknown in Galilee, what would become of their shrine and town? The city lives by the church, the church lives by the shrine. What would become of the place, if on careful analysis it were shown that the chamber is built of brick? Brick is unknown in Nazareth. Such a piece of evidence might stagger the Principal of St. Mary's College; and we may be pretty sure that while men are men the people of Loreto will take care that no meddling sceptic shall have a chance of proving, by any open and convincing test, that their Holy House is built of Italian bricks.

Nearly all foreign laymen who have seen the Holy House describe it as being of brick; but this description is, we think, an error of sight. The material looks like brick, and is not. The work is stone. What stone? Here, again, we fail to get an answer. To the outward eye, the stone appears to be of dark red colour, of fine grain, and capable of taking a very high polish. If the stone is what it seems to be, the case is up; for no such dark red stone is found in the hill country of Nazareth. Only two kinds of building stuff were used in Galilee: a soft white limestone, and a black basaltic rock. The first stone lies on the surface of Galilee in every part, from Capo Blanco to Mount Tabor; and the hill-side of Nazareth, most of all where it lies scarred and open, has very much the aspect of our own chalk downs. The second stone lies heaped and tossed through the volcanic region of the upper Jordan; very much about the lake of Gennesareth. In our Lord's days, Nazareth was built of soft white limestone, Capernaum of hard basaltic rock. No bricks were made in that valley of Galilee, and no dark red stone was anywhere to be found. Nobody can doubt for one instant that the Virgin's home in Nazareth was built of white limestone; and it is clear that if the Santa Casa of Loreto be not built of limestone, it can have no claim to be regarded as the Virgin's actual house.

Now, every man who sees this chamber, not

with the inner but the outer eye, would fancy that the walls were built of some dark red stone. They are not whitey-brown. They are ruddy. They have neither the tint nor the character of Galilean stone. What then? The custodians allege that the ruddy tint has come from the smoke of many lamps, from the kisses of many pilgrims, from the repairs of many masons. They cannot deny that the walls look very much like the walls of other houses in Loreto; but they contend that this similarity of appearance springs from natural causes, and mainly from the fact that the original walls have been gradually coated with a fine cement, made of pulverized native rock. You must not judge, they tell you, by appearances. The outer coat may be Italian; but the inner work is Galilean. Scrape off this cement, they say in effect, and you will find the stone of Nazareth underneath; but as no man of science is allowed to scrape through this coating of red cement, the sceptic can only listen to such challenges with an incredulous shrug.

With such a shrug, Dean Stanley heard this explanation on the spot. White limestone, said the Italian priest; a dark red polished stone, said the English Dean. Cardinal Wiseman, keenly alive to the effect of such evidence on the Western mind, begged his friend Monsignor Bartolini to obtain leave from the Pope to chip away some bits from the Holy House, and have them analyzed along with some pieces of limestone from Nazareth. That was the true way to seek for truth; but, unhappily, instead of sending the pieces of stone, duly attested, to some eminent chemist in London or Paris, Dr. Wiseman's friend sent them to the College of the Sapienza in Rome, where they are said to have been tested, and declared to be all limestone. Sceptics were sure to reject this test. The College of the Sapienza is not an impartial tribunal. No one, outside the College, knows how the bits of stone were obtained, how they were tested; and no one can say whether the pieces subjected to question were pronounced to be Syrian limestone. There is plenty of limestone in Italy, even near Loreto; but the Italian stone is much harder and finer than that of Palestine, and a good analyst would have found no trouble in separating one kind from the other kind.

This is nearly all the evidence to be gathered from a comparison of the "house" of Loreto and a common dwelling on the hill-side of Nazareth. It is not in favour of the legend. We are driven back, therefore, on the historical evidence, and it is here that Dr. Northcote seems to believe himself strong.

The story of the Santa Casa may be briefly told. In the month of May, Mary's month, in the year 1291, as the legend runs, the angels of God lifted up the Virgin's house in Nazareth, less the floor and the foundations, and bore it through the air to Dalmatia, where they set it down on a hill called Kaunizza, looking across towards the Italian coast. Three years later it was snatched up again, in the night, borne across the blue Adriatic, and laid down in a wood on the sea coast near the port of Recanati. But the new spot appears to have been ill-chosen; for thieves and rogues of all kinds hid themselves among the trees and plundered the pilgrims who hastened from all parts of Italy to pray before the miraculous shrine. As the shrine could not protect these pilgrims from violence, it removed to a hill near by; but as this new ground belonged to two brothers who made the worshippers pay for their visits, and even quarrelled about the division of their spoil, it made a fourth removal within as many years. It settled on the slope where it now

stands. Two years, it is said, elapsed before the great fact of its being the Virgin's house from Nazareth was made known. This announcement was another miracle, made "by means of a vision to some pious soul"—a statement to which reasoners might object as vague; but from that time down to the present day the Santa Casa of Loreto has been the object of innumerable graces, pilgrimages, and benedictions. A marble frame was built for the "house." A great cathedral covered the marble frame. A hundred popes and princes garnished it with gifts. One man adorned it with golden lamps: another with glorious pictures, a third with princely revenues. A full history of the Santa Casa would be a remarkable illustration of the generosity produced by a lively faith.

Dr. Northcote undertakes to show that this tale is literally true. What he had to prove were these three points:—(1.) That the Virgin's house at Nazareth was preserved intact until the year 1291; (2.) that the angels then carried it away to Kaunizza; (3.) that the house of Kaunizza was miraculously brought across the sea into the Papal States. We grieve to say that on every point he fails.

(1.) What proof have we that the Virgin's house at Nazareth was preserved intact until the year 1291? None at all. It is morally certain that it had perished. The limestone of which houses are built in Nazareth is extremely soft, and quickly wastes away. At the present hour there is not one building in the town 300 years old; and it is impossible for any little cottage such as Mary must have dwelt in to have stood so long a time. Nobody had the care of that house; for the early Christians would not live in Nazareth, a place on which their Lord had fixed his curse. Until the reign of Constantine the town was wholly occupied by Jews of the poorer class. After that reign, a few Christians began to dwell there; but the place had no sanctity in their eyes. Affection for Nazareth was a growth of time. It is not until the close of the sixth century that we first hear of a church in the town, and not until the conquests of Godfrey de Bouillon that we find Nazareth raised into a bishop's see. Tancred built a noble church on what was said—in the twelfth century!—to have been the site of Mary's house; but that any part of the actual house was standing in the time of Tancred nobody will believe, unless he is willing to suppose that it was preserved from decay and destruction by a permanent miracle.

This evidence is not all. Between the reign of Godfrey and the reduction of Galilee by Khalil, came nearly two hundred years of war and waste. More than once, Nazareth was taken by storm, and the town destroyed. It was ravaged by Saladin; it was razed by Bibars. The fact of its total destruction does not depend on secular witnesses; it is asserted by a Pope, and that in the most public and solemn way. Thirty years before the Santa Casa is said to have first landed in Italy, Pope Urban wrote to tell St. Louis of France that the Moslems had not only seized upon the church of Nazareth, but "had levelled it to the very ground, and altogether destroyed it." Dr. Northcote thinks the "house" may have been spared by Bibars, although the church was razed to the ground,—a dream which shows how utterly ignorant he is of Mohammedan ways of thought. A good Moslem has a great respect for Christ; he has none at all for Mary. For four hundred years Christians filled the church with the sound of their lamentations over the state into which Nazareth had fallen under Moslem rule.

(2.) That the house at Kaunizza was taken up from the soil of Nazareth by angels, and

borne through the air to Dalmatia, is proved by the assertion, and by nothing else. This proof is said to be sustained by frequent pilgrimages of Dalmatians to the present shrine of Loreto. Who proves the first assertion? No one. The fact is a miracle, standing in no need of proof. The same power which could prevent a very soft stone from crumbling to dust in 1,300 years—which could preserve it against envious and careless Jews—which could shield it from the rage of furious Moslems—which could lift it from the earth in Galilee and set it down in the March of Ancona—could also defend it against lesser frauds and evils. If Dr. Northcote would boldly fall back on his line of miracles, we should have nothing to say in answer. The whole subject would then lie beyond that province in which we presume to be critics. But he appeals to logic and to fact; and we must say that on this point also fact and logic fail him in his need.

(3.) Even that the house now standing in Loreto is the same house that stood in Kaunizza is not made out. Contemporary evidence of the change of site is absent in a degree which should excite suspicion even in credulous minds. The very first mention of the migration of the Santa Casa—first from Nazareth to Kaunizza, then from Kaunizza to Loreto—is nearly 200 years later than the alleged event. About 1460, Peter Tolomey collected what were called the local traditions on the subject from two old men, whose testimony was found to be somewhat odd. One of these old men said he had heard his grandfather say that his grandfather had seen the Santa Casa sailing over the sea from the Dalmatian side, like a boat. The other old man said his own grandfather had seen the "house" standing in the wood when it first came over, and that during his time the angels had lifted it up to the hill at Loreto. These points of time may be noted in passing. The writing of Peter Tolomey is not extant. The earliest date of which we are sure is 1502, when the legend was first adopted in a papal brief. More than two hundred years had now gone by. The progress of the Santa Casa was very slow. It was not until 1669 that the Congregation of Rites inserted it in the Roman Martyrology; and the last year of the seventeenth century had nearly passed away before it was admitted into the Roman Breviary. Need we say any more?

Of course, we are not impugning the Congregation of Rites or any other body of divines. Their method is not our method, and their conclusions stand on other grounds than our own. We are only taking Dr. Northcote at his word; and, dealing with evidence as it is dealt with in a court of law, we say that he has not made out his case.

But a curious reader may now turn round and say,—Having thrown down Dr. Northcote's theory of the Holy House, have you anything to set up in its place? There is the house. A man who believes in the legend has some right to urge that the mere fact of its existence should be taken into account. If the Santa Casa were not lifted by angels out of Galilee, how did it come to be called the Santa Casa, and to be venerated by millions of people as the Virgin's house?

We think the growth of this poetic legend may be explained on rational grounds. Let us go back to the date at which the translation is said to have been made.

During the last years of the thirteenth century the crusading kings and knights were losing ground in Palestine. In spite of heroic efforts, especially made by an English prince, the last of the great crusades was drawing to a disastrous close. In 1271 Prince Edward had taken

Nazareth from the Saracens; but the death of his father had compelled him to return; and with his departure the cause was all but lost. In 1291 Khalil, on capturing the sea-ports of Acre, Tyre and Beyrout, put an end to the last dream of a Christian kingdom in the Holy Land. The Knights Templars retired to Cyprus; the merchants and citizens to their several countries. They understood only too well that this last defeat was final, and that their Holy Places would be closed to them in future. All that they would possess of Palestine would be a recollection and a name. We can imagine the last frantic scenes at Bethlehem, Jerusalem and Nazareth; we know how precious would become the memories of those scenes; and we have plenty of evidence, not in Italy alone, but in every part of Christendom, that the returning fugitives built for themselves in their several homes innumerable keepsakes (so to say) of the lost and sacred land. Calvaries were introduced, like those at Antwerp, Aix-la-Chapelle, and other cities. Churches of the Holy Sepulchre were built, as in the city of Bruges. Pious imitations of the churches standing on sacred sites were common, and are well known.

Now, what is more likely in such a state of things than that one of the retiring crusaders, driven out of Galilee by the troops of Khalil, should have returned to Dalmatia, and there built a commemorative chapel to Our Lady, on the model of a Syrian room, and in the likeness of what was thought to have been her home in Nazareth? Such an act would have been in the spirit of that time; and such a shrine would be sure to excite curiosity, to draw pilgrims, and to accumulate gifts. If a returning pilgrim, after building such a chapel for his devotion at Kaunizza, had been led to change his dwelling-place, he would be likely, on crossing the Adriatic, to erect a similar chapel in his new home. So far all is plain, and in accordance with what we know was done by many pilgrims. The legend of the three removals on Italian ground is easy enough to read. It may preserve the fact of the shrine-builder having fixed his residence first near the sea, afterwards on a hill, and finally on the main road from the city of Recanati to the port. All these removals would be natural and in the course of things, if the Virgin's house which he had built drew crowds of people to it. Every pilgrim would bring his gift. The older shrines would be more or less deserted. The priests of these older shrines would try to bring the profitable Casa under their own control. The first to suffer would be the priests of our little port near which the Santa Casa stood; and the attempt of the clergy to get control of it may have led to its first removal from that wood near the shore, so as to fall beyond their jurisdiction. But the very same trouble would be likely to arise with the priests in the town as with the priests in the port. As the Casa's fame increased, the clergy of Recanati, having a legal right over the public shrines, are likely enough to have seized its revenues. Hence the two legends; first of the robbers in the wood, next of the two brothers on the hill. Then came a third migration, which was to make the shrine free from both the town and the port, without carrying it away from the people by whose gifts and favours it was enriched. How could this be done?

It so chanced that the road from the town to the port passes over a bit of rising ground, above the Musone, which lies beyond the boundaries of the province in which the city stands. Town and port of Recanati lie in the province of Macerata; while the slope on which Loreto is built is in the March of Ancona. By going to the hill now known as Loreto, the shrine-builder

would come living without building ground. It is of St. of St. be der a mar count Victor crusad than from the na that in the la Nichol sade for the fai passion ment be up of Ma need t Virgin by a cr as that Their essent of this Calvar at Bru memor more to be p this ki can te work has no of Kha in the hundre and in forty y Recan that th Syrian

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would escape from the parish priests; he would come under the care of a distant body of clergy, living in the great city of Ancona. In fact, without quitting his chosen locality, the shrine-builder, by his third removal, got upon neutral ground.

It is not hard to account for the name of Santa Casa of Loreto, though it has been a puzzle to some of the devout. Loreto is said to be derived either from a grove of laurels or from a man of that name. Now laurel is in every country the sign of victory; and our Lady of Victory was the more especial patroness of the crusading knights. What, then, is more likely than that a Knight of the Cross, a fugitive from Acre, should call his House of Mary by the name which implies victory? It is known that in the very year which legend assigns to the landing of the Santa Casa in Italy, Pope Nicholas was engaged in preaching a new crusade for the recovery of Palestine. The souls of the faithful would be deeply stirred by religious passion; and in the midst of all the excitement of a papal crusade, two thoughts would be uppermost in the minds of men—the idea of Mary and the idea of victory. Is there any need to marvel that a chapel dedicated to the Virgin, in such a year, under such excitement, by a crusading knight, should come to be known as that of Our Lady of Laurels?

These simple theories seem to explain the essential facts. We do not believe that the founder of this Santa Casa was guilty of fraud. Like the Calvary at Antwerp, like the Holy Sepulchre at Bruges, it was (in our view) an aid to the memory. But as years rolled on, as Galilee was more and more forgotten, the imitation came to be popularly regarded as the reality. How this kind of change is effected, every scholar can tell. It is a work of time. It is a work of the common people. Conscious fraud has nothing to do with it. From the victories of Khalil to the re-opening of the Holy Land in the seventeenth century, more than three hundred and forty years had to waste away; and in the course of those three hundred and forty years the sailors and vine-dressers of Recanati had persuaded many of their betters that the Santa Casa of Loreto, modelled on a Syrian room, was actually the Virgin's house.

A Practical Handy Book of Elementary Law; designed for the Use of Articled Clerks. By M. S. Mosely. (Butterworths.)

THE object of this book is to prepare young men for the examinations they will have to pass, and the knowledge they will have to gain, in order to become solicitors. Mr. Mosely takes them through the five years of their articles, and provides them with a course of reading and observation for each year. They are to begin, he says, with real property, to follow up that branch of law with the study of simple contracts, to add equity to their common law, and, having mastered the theory of both, to see how they work in practice. All this, no doubt, will be useful; and Mr. Mosely has an easy familiar way of putting his advice which must ensure its being remembered. His hints are thoroughly practical, and have been tested by his own experience. What a student values is the autobiography of another student. He does not care for the accumulated wisdom of a professor—for the generalizations drawn from the lives of all who have ever taken honours. How did *you* manage to get through? is the invariable question; and it is to this that Mr. Mosely gives an answer. His own examination terminated honourably, and his readers may therefore trust that taking his advice will enable them to follow his example. If not, there is some comfort in

store for them in the statement that not three candidates out of five obtain the number of marks which are theoretically necessary for a pass, yet the indulgence of the examiners makes up for such a deficiency.

Mr. Mosely himself must have claimed an extensive share of that indulgence so far as the science of pleading was concerned. Some of the mistakes made by him in this book show that he has not attended to his own precepts. "Although," he says, "in the old days of special pleading an attorney might be content to leave things to his pleader, at the present time a knowledge of this subject is essential to every practitioner, since it is no longer practicable to prop up your ignorance of pleading by a continual reference to counsel." To some extent this is true enough; but Mr. Mosely would have done well to take the opinion of counsel on many passages in his book. In two places he tells his readers to plead a set-off when the plea of payment would be the right one. Is he not aware that a set-off is applicable only to a debt due from a plaintiff to a defendant, and does not cover a part-payment made previously by a defendant to a plaintiff? He has been led astray by attempting to shorten one of the rules of pleading, as in other cases he has been led astray by trying to explain them. His comment on the rule as to the effect of pleading the general issue in actions of tort is so badly worded, that it is necessary to resort to the rule itself in order to explain the explanation. He interprets the rule which prohibits the pleas of "non assumpsit" and "never indebted" in actions on bills of exchange to mean that the only possible defence to such actions is by a special plea of non-presentment or want of notice of dishonour. Yet it is quite possible to plead that the bill was never drawn, accepted, or indorsed. He suggests, as a special plea to the common money counts, that certain pigs sold by the plaintiff to the defendant were unfit for human use. Any pleader would tell him that this could be proved under the general issue, and that the plea would be bad as amounting to the general issue. He also hints at a demurrer to the common money counts, which could only happen in case the declaration was not properly copied. Another plea he gives, that a contract was against the usage of trade, is so clearly bad, and that on so many grounds, as to make us wonder at its admission.

Another mistake made by Mr. Mosely is as to the action for seduction, which he classes among the actions for injury done to the reputation. This would, no doubt, be the natural view of any reasoning man, and it has often been declared by the ablest Judges that the present action for seduction is a disgrace to our law. Still, Judges and lawyers know, and Mr. Mosely ought to know, that an action of seduction lies only when it is brought by the master of a servant, or by a father whose daughter has acted as his servant. The injury is supposed to be done to the master, who has, during a certain period, lost those services to which he is entitled. No injury is supposed to be done to the girl or to her character. We remember an action being brought by a father against a man who had taken the daughter into his service, gained an influence over her, and seduced her in the most disgraceful manner. The action failed because the girl had not been her father's servant but the servant of the defendant. This was, perhaps, one of the grossest cases that could be brought into a court of justice. But it had to be brought there at the expense of the injured party, and the wrongdoer escaped with impunity.

We have noticed two other mistakes of some importance—one with regard to the county

courts and the other with regard to the law of evidence. But we need not state them in detail. We have done enough to show that Mr. Mosely is not a safe guide on points of law, though he may be able to teach other students how law is to be mastered. His mistakes are not likely to interfere with him in the course of his own practice, for he will probably resort to the help of his pleader whenever such questions are brought to him by his clients. But it is just as well that those who trust to him for an elementary view of the law of England should be informed of his errors; for the worst of blind leaders and blind followers is, that neither will believe that they have fallen into the ditch.

Rambles on Railways. With Maps, Diagrams, and Appendices. By Sir Cusack P. Roney. (Effingham Wilson.)

THE Irish knight who has compiled this work has a little marred its utility by going beyond his vocation. The *ne auctor* injunction has never been more disregarded than we find it here. Sir Cusack, who does exceedingly well when he sticks to his last, seems to consider that if he is not funny he will be voted dull. He appears to fancy that the rail and railway are cognate subjects, and that there is much affinity between the iron-way and irony. Buffers seem to suggest to him the propriety of converting himself into one, that he may strain our sides with laughter. He takes tram-roads to run his own fun upon. His trains are mixed up with ladies' trains sweeping the causeway. Sleepers and sleeping beauties occupy his thoughts at one and the same time. Branch lines enable him to fly from his direct road into the warmest regions of glowing gallantry. Special trains probably carry him in thought to special licences, and excursion parties to that used-up article "lovely woman." Single fares, no doubt, tenderly indicate the fair that are unmarried; return tickets, the homeward way from a wedding trip; and baggage has in it more than there seems. In short, Sir Cusack travels on the lines of the Universal World with his body half out of the carriage, kissing his hand and winking his eye at the "darling creatures" who gaze at him.

Take out the *nabobish*, fling away the light nonsense, amusing though it be, and there is a great amount of interesting information remaining. Sir Cusack describes the ways of travel, old and new, at home and abroad. There is little connected with railways—of what they were the consequences and of what they are likely to be the causes; how they work and how they fail, how they go on and how they break down, how they pay and how they do not—but the author has something to say of it, and that very much to the purpose. Yet something now and then comes that mars the fair precedent; but Sir Cusack does not know it. "It may probably be observed," he says, "by any person who has been so venturesome as to read the first hundred or so of our pages, that we are given to statistics." Statistics! why Sir Cusack starts with Madame de Sévigné! He calls the limited mail "one of the few 'limited' associations of modern time that has not come to grief." He imagines a wayfarer, whom he styles "our mental traveller." He speaks of a progressing railway under the figure of "the gentle youth"; and, when allowing that the London and North-Western, the greatest of "our own English giants," is shorter than its three bigger brothers,—the South Austrian, the Paris and Mediterranean, and the Orleans,—he holds that the London and North-Western will prove superior, "just as the late Mr. Thomas Sayers was less in height

and length of arm than Heenan; nevertheless, in the long run, he managed to beat him." Treating of London proper, Sir Cusack cannot refrain from remarking, "One thing is certain; it is that the ladies who live within city precincts do as ladies do in all other parts of the world, for we learn that... there had been 103 births in the City during a fortnight, or just at the rate of 2,610 for the twelve months," which is not just the rate; albeit Sir Cusack is "given to statistics." There are twenty-six fortnights in the year, and $103 \times 26 = 2678$. Then, the author goes into the perplexed nomenclature of London streets; and, apropos to travellers, who take unfair advantage of the cheaper class of carriages, he introduces us to "two ladies, one with an expensive black silk dress, the other with one of Swiss muslin, very elaborately got up, and both with very pretty bonnets, (who) once complained to the author of the conduct of a railway guard for having put a bricklayer, with his dirty clothes on, in a compartment with them." Dashing along in a mail train, Sir Cusack calls to us as he flies by, that Mr. Rice, afterwards Lord Monteagle, was the prince of jobbers. Stopping with the bags at the next station, he shunts us off the line to let the Duke of Argyle go by with an amount of "puffing" that looks almost satirical. All these are samples of how Sir Cusack is "given to statistics," in his first hundred pages. There is, however, no lack of them, and, excepting his miscalculation about the doings of the London ladies, they are correct and elaborate. As he goes on, he is quite as smart as he is statistical, and he has a great contempt for the "shoddy shoeability" of Northampton, in persisting to keep the Birmingham line about four miles and a half from the shoe-making town. Occasionally, the explanation is a little superfluous as well as too loftily toned; as, for instance, where he says that to "water the engine," means "giving her a fresh supply of that most precious aliment." After much information, however, laboriously compiled and skilfully put together, Sir Cusack gets into the refreshment-room at Wolverton, where the young ladies "attended," of whom the author has forgotten to say what Milton said of other angels, "They also serve who only stand and wait." Those damsels drew corks, till the generalissima, the late Mrs. Hibbert, took the corkscrews away as "ungentle," and upon this circumstance Sir Cusack's bottled-up effervescence bursts forth, and he asks permission "to philosophize for a moment only." And he does it, without waiting for sanction, after this fashion:—

"Woman! you are never more charming, more feminine, more enchanting than when you are domestic. A magic circle of fascination then surrounds you. You are in your real mission, and being real, you are angelic. But, woman, be true to yourself; be domestic to the fullest extent that brightest imagination can picture or truth realize. But, sex most dear, most lovable of all things human that can be loved, hear the advice of one who believes you were sent on earth for the holy purpose of refining man, and of purifying him—never, oh, never be seen using a cork-screw! Sir Francis Head, in a passage which we purposely omit because we want to have our own say, in our own way, on the subject, informs us that by 1849 four of the young ladies had managed to make excellent marriages. Sir Francis has greatly understated the number.....Not four, but four times four of them found sixteen eligible husbands, and at the present time we know two of them, one not fat, but 'fair and forty,' the other with slight disadvantage in point of age—forty-four (she confesses to forty)—but in every other respect at least as eligible, who have had each to exhibit the sable signs of sorrow, void, and bereavement, within the last eighteen months. Let us just pause for a moment, to shed

a 'pensive tear' to the memory of the two dear departed, just as in the days of our boyhood our sympathies were requested in memory of the celebrated bonnie lassie of 'Kelvin Grove,' by the father of a lady of present times, who is worshipped by millions, and has been possessed of only by four. (May he of the strong shield endure for ever!) Our tear is shed; and now, like the military bands that accompany the remains of a departed comrade to the grave with the *Dead March in Saul*, and return to barracks with joyous and festive music, do we proclaim, by sound of wedding trumpet and cornet à piston, the probability that, ere long, each of the charming widows will make a second matrimonial venture. We can, in fact, go one step farther."

—namely, that the two widows are again married. "No cards." Were we a newspaper proprietor," says Sir Cusack, "we should charge two and sixpence additional for the last two words."

With an anecdote that carries a useful moral with it, we close Sir Cusack's volume:—

"Ladies, it is sometimes dangerous to conceal your exact ages. We will give you a case in point, that only occurred in the summer of the present year. A lady, as far back as 1825, insured her life for the benefit of her relatives. She only died a few months ago; but on coming to compare her age, as given by herself at the time of effecting the insurance, with that on the certificate of births required by the office to be obtained, after death, from the parish register, it was found that although the lady was in reality 42 years in 1825, she only owned to 35, and paid premiums on that scale for 42 years. The office, had it been so disposed, might have declared the policy absolutely forfeited. It took a more generous course; the policy was admitted, as a claim, but from the amount that would have come to the legatees, if all had been in order, the difference of premium between 35 and 42, for 42 years, with interest and compound interest thereon, from the period that each premium became due, was deducted. The legatees thus received not more than half the nominal amount stated on the policy."

Foolish pride has seldom been paid for at a more costly price than this.

Life and Letters of Madame Swetchine. By Count de Falloux. Translated by H. W. Preston. (Trübner & Co.)

In a prefatory letter to this translation of a lame memoir of a Russian lady who, having migrated from the Greek to the Roman Catholic Church, became a voluntary exile from her native country and spent many years of her life in Paris, where she became a social notability,—Mr. William Rounseville Alger is at pains to state what good he hopes may follow from its publication. "It may seem strange," says the American essayist, addressing American readers, "that a work so eminently Catholic in its quality as this biography should be introduced to a Protestant people by a Protestant translator and Protestant publishers. But, on further consideration, will not this be found especially fit and serviceable? In this country, a traditional antipathy or bigoted repugnance to the Catholic Church prevails in an unjustifiable extreme. Whatever is repulsive in the Catholic dogmas or rule is fastened on with unwarrantable acrimony and exclusiveness. The interests alike of justice and of good feeling demand that the attention of Protestants shall, at least occasionally, be given to the best ingredients and working of the Catholic system. In the present work, we have the forensic doctrine and authority of Catholicity in the background, its purest inner aims and life in the foreground. We have here a beautiful specimen of the style of character and experience which the most imposing organic Symbol of Christendom tends to pro-

duce, and has, in all the ages of its mighty reign, largely produced. If every bigoted disliker of the Roman Catholic Church within the English-speaking race could read this book, and, as a consequence, have his prejudices lessened, his sympathies enlarged, the result, so far from being deprecated, should be warmly welcomed." Thus speaks Mr. Alger, somewhat to our surprise and dissent. The nation of which he is a unit comprises several millions of Roman Catholics.—Mr. Maguire computes them at the extravagant number of ten millions. Can it be necessary to inform the compatriots of so large a section of the professors of the Catholic faith that highly-educated gentlemen may lead holy lives and die hopefully within the pale of the Roman Catholic Church? We cannot believe there is need to proclaim facts with which every intelligent member of Protestant Christendom must necessarily be familiar. And yet this is the sum of all that the book tells us about the fruits of the Catholic system.

The daughter of a Russian gentleman, who was descended from an ancient Muscovite family, and held an important post under the Imperial Governments of the great Catherine and her maniacal son, Madame Swetchine was born at Moscow, on November 22, 1782, and soon after attaining marriageable age became the wife of General Swetchine—the account of whose fidelity to the insane Paul may be found in his 'Recollections.' One of the occasions when General Swetchine had the courage to resist the ferocious Emperor, is commemorated in the present memoir, which says—"One day the Emperor charged General Swetchine with the execution of a cruel arrest upon a certain Colonel. The General repaired to the parade-ground, walked up to the victim, who was already stripped to the waist, and said, 'Here is your sword. Now leave St. Petersburg instantly! The Emperor pardons you!' Retracing his steps, the General goes up to the Emperor's apartment. 'Sire, here is my head! I have not executed your Majesty's orders. The Colonel is free; I have restored him to life and honour. Now let the blow fall upon me instead.' The Emperor pressed the General's arm violently, hesitated, and said, 'You have done well! I regretted not having spoken to the Grand-Duke Alexander on the subject.' And he added, 'Let this, at least, never be known in Petersburg.'" Instead of withdrawing his confidence from the officer who had thus nobly disobeyed his orders, Paul advanced him successively to the post of military commandant and provisional governor of St. Petersburg, from which posts he was soon removed through the machinations of the conspirators who were bent on deposing the atrocious despot, and replacing him with the Grand-Duke Alexander.

In 1815 Madame Swetchine became a convert to the Roman Catholic Church, and in 1818 she and her husband quitted their native country, and migrated to Paris, where in due course she achieved social prestige as a woman of culture, a woman of piety, and a woman of fashion. For the last thirty years of her life she occupied a grand house in the Rue Saint Dominique, where she presided over a little court of priests and pietists. "At all periods," writes her biographer, "Paris, the capital of European society, has counted political, literary, and æsthetic salons. The salon of Madame Swetchine neither disclaimed nor affected any of these titles; but it was above all, without ostentation or premeditation, a Christian fireside. The Catholic spirit did not aim at ascendancy there, but it naturally irradiated the place." Whilst Madame Swetchine thus made herself a leader of Parisian society,

her "days were divided into three distinct parts. She reserved the morning exclusively to herself; by her morning began before the day. At eight o'clock she had heard mass and visited the poor. She then came home, and her doors were closed till three o'clock. From three to six her drawing-room was open; it was closed from six to nine. At nine her *soirée* commenced, and rarely closed before midnight. The *habitués* of the afternoon and evening were generally different. Certain persons who passed every evening with Madame Swetchine had never encountered or made the acquaintance of others who had chosen the morning." What were the names of the persons who crowded the excellent lady's reception-rooms, how they amused themselves, how they dressed, whether their ordinary conversation was brilliant or severe, the biographer omits to say; though the readers of personal histories are usually entertained with such particulars concerning the conspicuous personages of society whose memoirs are offered to them as worthy of attention. It is enough for the Count de Falloux to announce, without special illustrations of the significance of his words, that "Madame Swetchine lived simultaneously, and with as much simplicity as energy, the most fervent spiritual life and the most active worldly one; and worldly people should learn from her example how much more compatible than they suppose are the duties of their existence with those of fervent piety; while those who are naturally inclined to consider the life of faith as a mere barren contemplation, may see how it is possible to reconcile the most perfect domestic devotion with all the cares of friendship and all intellectual activity." It does not occur to the Count that, whilst his heroine was enjoying herself in a foreign capital amongst courtly priests and sympathetic believers, she was actually neglecting some of those duties and responsibilities which devolved upon her as the owner of large estates in her native land. In England we should not speak enthusiastically of the results of religious fervour in the life of a gentlewoman who, whilst following the bent of inclination, should cease to manifest personal interest in the moral and material welfare of the poor upon her large estates. Perhaps the Emperor Nicholas may have taken this view of Madame Swetchine's case, when, in 1834, he expressed displeasure at the prolonged absence of herself and husband from Russia. "Either as a result," says Count de Falloux of the imperial wrath, "of obstinate and as yet ungratified malice against General Swetchine, or out of jealousy of the favour which allowed him and his wife to reside in France when the Emperor Nicholas had forbidden Paris to his subjects, Madame Swetchine was rudely surprised, not merely by the recall of her husband, but by a severe sentence of exile, which confined General Swetchine to any obscure part of Russia he might select, provided it was at a distance from St. Petersburg and Moscow. The order assumed the form of a sentence, and was based upon certain intangible grievances, borrowed, after a lapse of more than thirty years, from his administration under the Emperor Paul." Though it was mid-winter when the imperial command reached the Rue Saint Dominique, Madame Swetchine, like a prudent woman, started instantly for St. Petersburg, and having obtained an audience with the Emperor, gave him such assurances of her own and her husband's loyalty, that he granted them permission to remain at Paris. The lady's action in this matter may be commended for its energy, tact and success; but one can scarcely refrain from smiling at her statement of the motives which decided her to throw herself at her sovereign's feet. To friends who advised

her to realize her Russian property without delay, and relinquish her allegiance to the Czar, she said, "I shall never consent to this; I wish to leave my heritage intact to my sister and her children; but, if there was not one of them left in the world, I could not break the last tie that binds me to my country,—forsake the peasants whom God has confided to my care, and strengthen in the Emperor's mind the fatal prejudice which makes him suppose that in becoming a Catholic one ceases to be a Russian." This outburst of patriotism from the lady, who spent her last nine-and-thirty years a voluntary absentee from the country of her birth, is scarcely less amusing than the declaration of her devotion to the serfs whom throughout the same period she left to the mercy of her agents. The magnificent utterance of her resolve never to "forsake the peasants whom God has confided to her care," seems to show that Madame Swetchine, good and honest creature though she was, like many other excellent women, was not incapable of deceiving herself.

NEW NOVELS.

A Lost Name. By Sheridan Le Fanu. 3 vols. (Bentley.)

EVER wilder and more powerful than the first strange story by which Mr. Le Fanu made for himself an honourable place amongst writers of prose fiction, 'A Lost Name,' through lack of artistic construction, fails to hold the reader's fancy in the first volume; but the later parts of the tale atone for the defect of its opening chapters, and the book upon the whole is so notable a work, that we are constrained to speak of it with more than ordinary commendation, although its interest depends upon one of those mysterious murders which have drawn from us more than one strong declaration of critical disapproval. When will our superior novelists cease to give attractiveness to abominable crimes, and once more to entertain us with the incidents and characters of ordinary and wholesome life? The author of 'Uncle Silas' might do so much to raise the taste of novel-readers that we feel no less regret than surprise in seeing him pander to that morbid appetite for the horrible which would die out if writers of his calibre and influence would only refrain from giving it new stimulants. But 'A Lost Name' has qualities that command recognition, even when they are employed for a bad end. The scene of the story is laid in the old baronial mansion of the Shadwells of Raby, where Mark Shadwell—the chief personage and arch-villain of the drama—dwells in retirement from the gay world, in which he squandered his fortune and lost his peace of mind long before the date of the opening of the tale. Surrounded by servants whose wages are in arrear, and hunted by creditors whose claims he cannot satisfy, the embarrassed and embittered man passes his time in the companionship of a wife whom he has ceased to love, a daughter for whom he is not altogether without natural affection, and a young woman—his wife's dependent and treacherous servitor—for whom he entertains a feeling that no man of decency would permit himself to cherish for his wife's friend and his daughter's governess. But Mark Shadwell makes no pretence of decency or any other virtue save the physical courage which is possessed by most men of robust health and abundant energy. The world and he having for many a day parted on ill terms, he would rather justify its worst opinions of his character than do ought to win its favour. A gross materialist, with no fear of punishment and no belief in an existence beyond the grave,

he is ripe for the commission of any crime that would gratify any one of his fierce passions or bring him new opportunities for sensual enjoyment; and yet it is shown with excellent art that the unrest and bitterness of his heart are less due to his discreditable circumstances and the dangerous forces of his vicious nature than to that little grain of conscience which, as in the case of another "man of sin," sours his temper and renders him loathsome in his own eyes. Besides his child whose love he prizes, though he is careless of her honour and happiness, and Agnes Marlyn for whom he is still capable of desire and jealousy, he cares for one human creature,—Carmel Sherlock, the fantastic dreamer, whom he has firmly attached to himself by kindness, which the honest, half-witted creature fully repays by his perfect fidelity. In the management of this singular being, on whom falls the odium of his patron's crime, Mr. Le Fanu exhibits unusual cleverness.

The action of the story loses its sluggishness when Sir Roke Wycherley—Mark's cousin, creditor, enemy—enters Raby Hall and approaches the doom which earlier portions of the narrative foreshadow with insufficient clearness. "Sir Roke Wycherley," says the writer, introducing Mark Shadwell's victim, and putting him in strong contrast against his destined destroyer, "entered smiling. He was tall; he was lean; he had an easy wig on—a wonderful deception—which, however, deceived few people; his eyes had that peculiar haggard character which I have seen in those of some profligate men, showing a great deal of white. He was a little rouged, and cautiously whitened, I think; and was there not something odd—a line of black, was it—under his eyelashes? Altogether, in that long, and when you saw it near, shrivelled face, an odious pink and white effeminacy prevailed. His dress was quite unexceptionable, with an air of quiet fashion. Paradoxically, the man of pleasure looked older, and the man of cares and discontent younger, than his years." Several of the characteristics of this antiquated fop, his well-bred self-control under strong irritation before society, and his despotic petulance to his valet when he is no longer playing the part of the amiable man of fashion, remind us of Major Pendennis. His contemptuous hatred of his unsuccessful cousin Mark, and his concealed surprise at finding Agnes Marlyn an inmate of Raby Hall, are cleverly indicated; and though his former relations with Agnes, a demoniacal lady of Becky Sharp's kind, are retained in mystery, enough of them is exhibited to throw the reader on the wrong scent when the time comes for him to track out the cause of Sir Roke's violent death under his cousin's roof. Almost to the last chapter the reader is held in uncertainty whether the baronet was killed by Mark Shadwell in a fit of rage, or by Agnes in the pursuit of vengeance on a man towards whom she clearly entertains a violent antagonism, or by the crazy Carmel Sherlock, to whom general suspicion points as the perpetrator of the crime; and until this mystery is solved, no reader who has been drawn into the fascinating perplexities and doubts of the puzzle is likely to lay aside the book, which is most absorbing where its actors and incidents are most repulsive. And in saying this for the tale, we bear witness that its main purpose is completely accomplished. But a novelist of Mr. Le Fanu's ability should write for higher ends than those of sensational art.

The Rock Ahead: a Novel. By Edmund Yates. 3 vols. (Tinsley Brothers.)

In its way 'The Rock Ahead' is a successful work of fiction; but no kindly feeling for

its author would justify a statement that the way is either new or high, or altogether pleasant. Like the story recently put upon the stage of the Olympic Theatre, it describes the doings of a numerous herd of black sheep,—dissipated noblemen, gamblers, blacklegs, racing-men, rascals; and its interest depends less on delineations of character than on highly sensational incidents. The most prominent actor of the drama is a well-descended and highly-accomplished murderer, who, having in boyhood commenced his homicidal career with an unsuccessful attempt on the life of his own brother, opens the action of the story in the first chapter by poisoning his familiar friend, Harvey Gore, in a Brighton lodging-house. The motive which induced Gilbert Lloyd, *alias* Geoffrey Challoner, thus to put an end to his friend's life is not revealed, unless we are to infer that the murder was perpetrated for the sake of the small sum of money which the criminal divided between himself and his beautiful young wife within a few hours of his victim's death; but the crime achieves its purpose by rendering the first chapter highly exciting, and giving Gertrude Lloyd good ground for separating herself in the second chapter from her abominable husband. Thus severed at the opening of the tale, the husband and wife pursue their different ways to social notoriety—the former making his game as a professional turfite and confidential adviser to a weak young nobleman, whilst the latter achieves distinction as an operatic singer and special favourite of a lion-hunting marchioness. Known to her many admirers by the name of Grace Lambert, the adventuress preserves a large measure of womanly goodness under circumstances very unfavourable to moral health, and in those circles of high fashion to which she wins her way, falls in love with her husband's brother, who, conceiving an equally strong affection for her, implores her to become his wife and the sharer of his ample fortune. In these same circles she also encounters her husband, whose attempts to re-assert his marital authority over her she frustrates by a threat to denounce him to the world as Harvey Gore's destroyer. The story, it should be observed, is so arranged that the brothers, though continually meeting, do not recognize each other; and Grace Lambert is unaware that her beloved suitor, Miles Challoner, is her husband's brother. That this position of the three chief persons is agreeable or probable, we cannot say; but that it affords admirable opportunities for sensational art no reader needs to be assured; and of these opportunities Mr. Yates avails himself with considerable skill. The battle between Gertrude *alias* Grace and Lloyd *alias* Challoner is managed with cleverness throughout the complications of the extremely artificial but, upon the whole, well-written story; and the lady holds the reader's respect by the firmness with which she refuses from conscientious considerations to marry Miles Challoner. When, however, the murderer, towards the close of the third volume, kills himself with strychnine, and liberates her from a hateful tie, she takes a course which, though palliated by many circumstances, is more open to moral censure than Mr. Yates seems to think. Before the curtain falls, Gertrude marries her husband's brother; but in order that their union may not grievously offend English notions, she and Miles withdraw from England, and settle themselves in a land where marriage with a deceased husband's brother is permissible.

Of the crowd of subordinate actors, and the other devices of the story, we will say nothing calculated to lessen the general interest in the new work; but we are only doing Mr. Yates a

service when we suggest that he should take the earliest occasion to relieve his pages of several indications of haste or insufficient knowledge. The vegetable alkaloid with which Gilbert Lloyd *alias* Geoffrey Challoner terminated his atrocious existence, is not a fluid that he could have drained from a bottle in the manner described in these words:—"He then leisurely undressed himself, turned the bedclothes back, and rumpled the bed to give it the appearance of having been slept in; then he extinguished the light, took the phial of strychnine in his hand, lifted it to his mouth, drained it, and with one convulsive spring managed to throw himself on his bed."

Grace's Fortune. 3 vols. (Strahan & Co.)

IN 'Grace's Fortune' we see marks of promise, and may fairly expect that the author will do better things. It is evidently a first attempt, and the work of a young writer. The ideas of life and of human nature are crude and require experience and a wider intercourse with society to correct; but the author has an idea of drawing characters and of making their actions and conversations in accordance. It shows ingenuity to have made three volumes of a very readable story out of such slight materials; but we entreat the author to recollect that an action cannot be made heroic however painful, and self-denying it may be, unless there is some adequate end to be obtained—something both good and useful. Grace Wedderburn, the heroine, is engaged to marry an excellent young man, whom she loves with all her heart, and who is honestly attached to her. He had sought her when, to the best of his knowledge, she was penniless, and he had gone through disagreeable scenes with his own father and mother on her account. It afterwards appears that by the will of an eccentric godfather, Grace, when she is twenty-one, is to inherit a fortune of thirty thousand pounds; but it has been ordained that it should be kept secret until Grace should be of age. Of course, the pleasant announcement of the will makes the path of the two lovers plain and easy. There is no more opposition, and no reason why things should not go smoothly. The father of Grace, Sir Ralph Wedderburn, has a ward, an heiress, Cecilia by name, and Cecilia is sought in marriage by a very good young man, Edward Arnold, a clergyman. Her guardian refuses his consent, is angry and unreasonable. Miss Cecilia falls ill, and is obstinate. Sir Ralph, the guardian, falls ill likewise, and is in great trouble of mind, and there are many complications. At last Grace learns the secret that weighs so heavily on her father, and which secret is the motive of his opposition to his ward's marriage. He has used her fortune for mining speculations at the instigation of an adventurer who has gone off to Australia, and left Sir Ralph to face the losses. Grace no sooner learns this than she insists on making over her own fortune to Cecilia secretly, so that her father's breach of trust may not be discovered. Being in a novel, the transaction is carried out. Cecilia receives her fortune, marries her lover, and is made happy. But Grace, with the amiable wrongheadedness which characterizes heroines, breaks off her engagement with her cousin, refuses all explanation,—which was behaving unworthily to a man who was to have been her husband,—a doing of evil that good might come,—and without any feeling for the pain she was inflicting, or giving him any choice in the matter, she allows him to depart for India on the outbreak of the Mutiny, believing her to be unfaithful, and with the torments of jealousy added to his other sufferings; for as Arnold Harrington, the lawyer who has had to manage the transfer of the money, is

deeply in love with Grace, this unexplained intimacy and the confidential terms between them give the poor discarded lover good grounds for fancying he has a rival. Of course, Grace is very unhappy; but her sacrifice and her suffering are set up as her crowning marks of heroism. Young authors are prone to make their heroines throw over the man they have promised to marry, if any emergency arises which involves a secret, or some fancied obligation towards a third party, without any reference to their obligation of faithfulness and truth to the man who is to be their husband. Grace keeps her secret, and allows her betrothed husband to think her changed and fickle. Her father shortly afterwards dies; but Grace still keeps her secret, in order to shield, as she says, her father's good name. It is quite false morality to set up as an object of praise and imitation a person who presumptuously tries to carry the burden of a sin committed by another, in order to allow that person the credit of a good name, which he or she has justly forfeited. It is acting a lie to all intents and purposes; and the mixing up of irrelevant duties, of voluntary engagements with plain obligations, does more mischief when muddled together than straightforward wrongdoing with no pretence about it.

The author of 'Grace's Fortune' winds up her story pleasantly; but in her next we hope she will endow her heroine with a little more common sense, and that she will consider that a man she has promised to marry has some right to be consulted before she makes the sacrifice of his happiness as well as of her own.

Captain Balfour: a Novel. By Caroline Agnes Drayton. 2 vols. (Newby.)

THE first question that will strike a reader will be, why such a novel as this was ever written? the next will be, why it should ever have been published? and the wonder will grow until he asks himself why he should be trying to read it, not being thereto compelled by any duty? To call the story of 'Captain Balfour' nonsense, would be complimentary. There is a great deal of nonsense written that is both readable and amusing; but 'Captain Balfour,' by Miss Caroline Agnes Drayton, is rubbish,—in the weakest and worst style of the old-fashioned sentimental Minerva Press novels. It contains no promise that the author will ever do anything better, whilst the performance of the present novel could not very well be worse. It contains nothing immoral—save the mark! It contains nothing but foolishness,—and of that it is quite full. Charles, a young officer, makes love to Catherine Dermot, a country curate's daughter, in all her "angel-minded simplicity." Catherine has "reassured him more by her manner than her words of her unutterable love." He "draws her affectionately towards him and kisses her." Alas! in a few chapters further we find "Charles" introduced to a beautiful heiress, who takes him to a flower show, and Charles is flattered by her smiles, and, impressed "with the eager look of several who passed, to receive a bow from Fanny," and "when more favoured acquaintance advanced to shake hands with that evident respect and reverence which a vast fortune usually commands," we are sorry to say Charles was such a snob as to think contemptuously of the "country parson and his family"; and that "Catherine Dermot sank miserably in his estimation." "Nothing," adds the author sententiously, "will sooner make a revolution in a young man's heart than visiting such scenes as these." He is, however, brought back to a better frame of mind by seeing "a lady apparently lifeless" carried into the house where

he is that same evening flirting with the heiress, and "Charles could scarcely suppress a shriek of anguish as he recognized his affianced and neglected bride." There is a second volume for those who like to read it, in which the heiress Miss Vivian continues to be the rock ahead.

First Annual Report of the Birmingham Education Society. (Hamilton, Adams & Co.)

WHAT is done for Birmingham by the vast endowments of King Edward the Sixth's Grammar School appeared in our columns a few weeks ago, when the Report of the Schools Inquiry Commission was considered. In the little pamphlet now before us we have the record of work done on a much humbler scale, but likely to be more widely useful. The Birmingham Education Society was founded a year ago, and the first object was to collect information as to the state of education in the town and its immediate neighbourhood. It proposed further to pay the school fees of such children as were deprived of instruction through the poverty of their parents, to obtain local rating powers for educational purposes, and to secure educational provisions in any legislative measures for the regulation of labour. These were among its chief objects. It is almost too early to speak of the extent to which they have been realized. There are, however, eighty schools in Birmingham to which children have been sent by the Society. The number of free school orders issued in ten months was 4,356, of which about a quarter were not used, and about 400L. has been spent on school fees. Much more might be done if money was forthcoming. But at present the Society's income from annual subscriptions is only 520L., and there are many items of expense beyond the actual payment for poor children.

The balance-sheet shows that more than 200L. was spent in canvassing the town. In order to ascertain the educational condition of the people a house-to-house visitation was made. "There are 1,027 streets in the borough. Of these 273 are of a class that does not require visiting. The remaining 754 streets have been thoroughly canvassed, and the results of this canvass are of a most interesting character." We shall attempt to reproduce them briefly. The Report tells us that in 300 families, containing a total number of 1,842 persons, with an average income, after deducting rent, of 1s. 1½d. per head per week, there were 1,322 children of all ages; of these 410 were under three years old, and thirty-one of the whole number were at school. Another batch of 300 families, with an average income, after deducting rent, of 1s. 10½d. per head per week, comprised 1,400 children of all ages, 282 being under three years old. Of these children 240 were at school. Another batch of 300 contained eighty families, the head of which was either a widow or a wife deserted by her husband. The total number of persons was 494; the average income, after deducting rent, 10½d. per head per week; the total number of children of all ages 414, of children under three sixty-four, of children at school four. The Society found that the parents who used the free school orders sent their children to school with great regularity. But there was a class of parents which made no use of the orders:—

"Allowing for those gone to work and kept at home through illness, or to assist in house work, there is reason to fear that a large number, both of children and parents, are indifferent to the advantages offered them. The society, by paying the full amount of the school fees and not calling on the parent to pay any part, has fully tested this matter, and the general conclusion—the result of

actual experiment—seems to be that the poor are divided on the matter of education into two classes:—one class prevented by poverty from sending their children to school—these are making good use of the society's free school orders, and are sending their children with satisfactory regularity; the other class care nothing about education, and will take no pains to send their children to school, though the fees are paid for them. Your committee, without affirming the principle of compulsion, are, therefore, forced from these facts to conclude that this class of children can only be brought under instruction by a compulsory law; and that, in the absence of compulsion, they will grow up in ignorance and vice through the apathy resulting, in a great part, from the ignorance of the parents themselves."

From the statistical tables we learn that the Society visited 45,056 children between the ages of three and fifteen. Of these 23,052 were boys and 22,004 girls. Of the boys 17,076 had been at school and 5,976 had not been, though 1,324 were still too young. In the whole number 7,096 could read and write, 2,934 could read only, and 13,022 could neither read nor write. Among the girls 15,921 had been at school and 6,083 had not been there, 1,408 being still too young. 6,284 could read and write; 2,648 could read only, and 13,172 could do neither. The existing schools in Birmingham have vacancies for 10,743, including boys, girls and infants. Such is the state of school attendance, and such its general results. The Society further held an examination of the state of young persons between the ages of thirteen and twenty-one employed in the various factories. Twenty-six manufactories were visited, and 908 persons, 529 male and 379 female, examined. The result was to ascertain that "in reading and writing nearly half of the whole number examined do nothing, or next to nothing, and only one-third (i.e. 36 per cent.) do at all well. In arithmetic and general knowledge more than three-fourths fail, or nearly so, and only one in twenty shows anything like a satisfactory degree of attainment. Nearly 30 per cent. do not write at all; about twenty per cent. just manage to sign their name." We hope these facts will be duly weighed by the people of Birmingham. They will find it cheaper in the end to subscribe to the Education Society than to build Assize Courts and to fill the "gaol of this borough."

Lady Bountiful's Legacy to her Family and Friends, calculated to Increase the Comforts of House and Home. Edited by John Timbs. (Griffith & Farran.)

MOST people have made acquaintance with old Lady Bountiful in 'The Beaux' Stratagem.' Simple, and easily imposed upon by that rogue Archer, or by anybody who would take her physic, she was the type of a class of good women who are not extinct, though their ministrations have been modified. Infirmarys and dispensaries have superseded the home-made remedies of the "still-room" in the "great house," but the instinct of women to nurse, doctor, and cook for everybody who will consent to be passive in their hands, is not to be quenched or discouraged by change of circumstances; it is their "vocation," and the woman who feels no impulse to prescribe a remedy for every ailment that comes in her way, from a toothache upwards, is wanting in one of the attributes of her sex! The remedies in the hands of modern Lady Bountifuls are much less hazardous than in the days of calomel and colocynth. The patients may feel like Miss Biddy Fudge, that they

Shall die, or at least be exceedingly sick; but the milder alternative will prevail. The Lady Bountiful who has left the "legacy" be-

fore us to the world has done a good deed, and Mr. Timbs has done another in becoming her editor. It is very well got up, and is full of curious information and scraps of knowledge from the commonplace books, family receipt-books, cuttings out of old newspapers, and extracts carefully made at various times by the Lady Bountifuls of many generations. The portraits of Lady Bountiful may be seen in all old families: sometimes in close-fitting cap and prim black dress with a chatelaine of keys at her side; and sometimes,—but that would be as she was in her young days,—with "robes loosely flowing, hair as free," caressing a lamb or admiring a rose; or even sometimes, like one of Farmer Flamborough's daughters, with an orange in her hand. All who were good for anything amongst those old female portraits grew up to be a Lady Bountiful in her own fashion. This Legacy contains, as the title-page promises, "practical instructions and duties, counsels and experiences, anecdotes, hints, and recipes in housekeeping and domestic management." Such a display of promises of household wisdom takes away one's breath; and when we think of the number of charming women who may have contributed to this collection, the book becomes straightway a golden legend in our hands! Lady Teazle, we know, kept a commonplace book, and she may have copied some of these "practical instructions" in the intervals of "drawing patterns for ruffles," and "combing Aunt Deborah's lap-dog," before she became that jewel of a fine lady, and the torment of poor Sir Peter. Pamela, perhaps, wrote out some of these recipes whilst Mr. B. was out hunting, and before she had been received by the neighbourhood. Poor Clarissa Harlowe, without doubt, had her book of useful extracts for family use, about pickling and preserving, with notes about the hangings in the cedar parlour; even that self-complacent Harriet Byron would have a commonplace book of useful hints on family management, whilst she was under dear "Aunt Selby's" care, before she became a heroine, and before she began to write all those letters. Those remarkable ladies of Great Britain whose lives and stories are written by the author of 'John Bunce,' all kept their commonplace books, in which family receipts were entered side by side with their extracts of controversial theology. This book, of which Mr. Timbs has collected and edited the contents from many quarters, is full of curious information on all sorts of subjects, interspersed with remarks of his own, which all the Lady Bountifuls would, no doubt, indorse if they were alive to read them. The chapter which gives an account of the progress of cookery and housewifery contains some curious details, and leaves one thankful that our lot was not cast in the olden times, when an Earl of Northumberland had on ordinary days on his table to breakfast "two pieces of salt fish, six red herrings, and four white ones; and on flesh days, half a chine of beef or mutton boiled," with a quart of beer or wine by way of drink. From Midsummer to Michaelmas was the only part of the year when fresh meat was provided even in noble houses. Of course at grand state banquets there were many curiosities of cookery, but not only the ordinary artisans of the present day, but even the inhabitants of the workhouses live better; indeed, they would complain bitterly of what was considered, in 1512, sumptuous fare for an Earl. What would be said in the lowest kitchen in these days to a tablecloth washed no oftener than once a month! The progress in housekeeping has not been so much in the luxury of the rich as in the comfort of the million. The chapters in the book on fires, on pure air and water, on the store-room, are worth reading; whilst the chapter on home-

made wines and the receipts for making pleasant drinks might find favour with a teetotaler, and are not the less attractive for that. There are directions about dinners which are good—we might almost say humane; for the victims to tough cold meat and ill-dressed hot joints are many, alas! Also there is a chapter on the "Choice of Food," which will be useful to the inexperienced, and there is a chapter on "Cookery for the Poor," which is so appetizing that we could wish we were amongst the poor persons for whom some of the good things were destined. With all the books written for their instruction in housewifery and cookery, if women do not make their homes happy, they deserve to have penal laws enacted for their special benefit.

The Nooks and By-Ways of Italy: Wanderings in Search of its Ancient Remains and Modern Superstitions. By C. T. Ramage, LL.D. (Liverpool, Howell.)

THE charge of hasty publication cannot assuredly be brought against Dr. Ramage; for, when we state that the letters which form the subject of this volume were written after his return from the Continent in 1828, and that Sir William Gell, long gathered to his fathers, was his companion in Italy on some excursions, it will be seen that the letters in question are very antiquated. But, as Dr. Ramage deals almost entirely with the antiquities of Italy, he is perhaps of opinion that reserving for publication until the present time what he wrote forty years ago would be in keeping with the subject of his letters.

Under these circumstances, it would perhaps be too much to expect freshness in Dr. Ramage's pages; for, though they deal principally with archaeological subjects, these, in the hands of a master, like the proverbial "dry bones," may be made to live again. The bloom of Dr. Ramage's letters, if they ever possessed any, is gone, but many interesting details have been preserved, applying principally to localities rarely visited by even the most enterprising travellers in Italy. The speciality, indeed, of Dr. Ramage's book is, that, although he saw all that tourists usually visit in that peninsula, he describes only its by-ways in the southern portion. Possessing, as he informs us, a thorough knowledge of the Italian language, he mixed freely with the peasants, and, generally on foot, visited the sites of all the ancient cities along the coast of Magna Græcia, from Locri to Tarentum; traversed the plains of the celebrated Cannæ, respecting the locality of which battle he advances a new theory; walked through the Caudine forks; traversed the wild lands of Samnium; visited Lake Cutilie, with its floating islands, in the company of Sir W. Gell; and, in short, saw apparently all that was worth seeing off the beaten track of travellers. Thus Dr. Ramage's book, to those who desire information on many localities still for the most part unvisited by tourists and unchronicled by Murray, will be valuable; while the stay-at-home antiquary will find several descriptions of classical sites which will interest him. Nor is Dr. Ramage always severely dull; witness the following account of Lecce, almost entirely unknown to travellers in Italy:—

"On leaving Otranto, the road passes over an uncultivated waste, with nothing on it but a kind of holm oak, on which grows a scarlet berry, and from which they strip the leaves in winter to feed their cattle. Close to and communicating with the sea was a large lake called Alimeni, which is said to abound with excellent fish and eels, some of which I had enjoyed at breakfast. In the vicinity of Lecce, I passed several respectable people who were picking up something on the side of the road,

and dropping it into baskets. I inquired what they were doing, and found that they were collecting a particular kind of snail to make soup, which they consider a great delicacy. I have witnessed the operation of boiling them, but I have never yet mustered courage to taste what appeared to me an abominable dish. I found Lecce a large town, fortified by walls in rather a ruinous state, and ditches being defended by a castle or citadel. It is well built, having wide and regular streets very uncommon in this part of the world, and many rather handsome buildings. Lecce is believed to be the site of the ancient Lupis or Sybaris, and is known to classical scholars as the spot where Augustus resided for some days after his return to Italy, on hearing of the murder of Julius Caesar on the Ides of March, not venturing to advance to Brundisium till he received fresh information from Rome. No ancient remains are now visible, nor, indeed, is there anything to interest a stranger except the church of Santa Croce. The cathedral has a wooden roof richly carved and gilt. In the public square is an antique column, said to have been brought from Brundisium, and on the summit is Saint Oronzio, the patron saint of Lecce. Verrio, a native of Lecce, has adorned many of the churches with his paintings. One of the gates of Lecce is called Porta di Rugge, and this was to me the most interesting point connected with Lecce. As it led the way to the ancient Rhodizæ, the birthplace of the celebrated poet Ennius, I could not be in this vicinity without making a pilgrimage to the poet's birthplace. Having obtained a guide, I was led a mile from the town to a spot covered with olive-trees, called Rugge. There are no ruins, but an inscription was found here speaking of Municipis Rudini, and we are led therefore to believe that we have here the native village of Ennius, though Ovid is mistaken in speaking of mountains, as there is nothing of the kind in this vicinity. Sepulchres have been discovered here, containing bronze vases and other objects of antiquity; and I could not but look with interest on the spot where the Roman poet may have seen the light of day, B.C. 239, from whom Virgil is believed to have borrowed many of his most beautiful thoughts."

In these days, when the highways of Europe are frequented by cosmopolitan tourists, it is refreshing to turn aside to comparatively untroubled ground; and personal experience enables us to indorse Dr. Ramage's assurance that Italy, and above all Southern Italy, teems with localities of great historical interest which few modern tourists have visited, and fewer still described.

OUR LIBRARY TABLE.

Pelicoetics; or, the Science of Quantity: an Elementary Treatise on Algebra and its Groundwork Arithmetic. By Archibald Sandeman, M.A. (Bell & Daldy.)

WE have two objections to the first title: we cannot call the book science, and *παιδική* is not quantity. Eutocius, the commentator on Archimedes, says it is *quantuplicity*. When we say we cannot call the book science, we mean that, if Mr. Sandeman be right, we are unworthy to use the word; if he be wrong, we cannot apply it to his writing. For he is one of those reformers who are everything or nothing. He opens by saying that his book "seeks to make Arithmetic and Algebra a science"; and he ends his Preface thus: "Small need then to say as a wind up that arithmetic and algebra in their wonted setting forth cannot but be educationally bad and mischievous scientifically misleading bewildering unhelpful balking stunning deadening and killing and philosophically worthless." Here is a siserary to

Break our bands of sleep asunder
And rouse us like a rattling peal of thunder!

We should like to cut the author's soul into many little bits, and infuse one morsel into the soul of every compositor in England: for he is almost always too fond of commas, and Mr. Sandeman cannot abide them. As in the following, which we quote as a specimen of clearness: "Let it now be sought to generalize to the utmost the whole

symbolic language and all the operations laws theorems and methods of Arithmetic according to THE SYMBOLIZATION EXTENSION PRINCIPLE. That while always abiding unswervingly by whatever meanings are up to any time given to symbols all further meanings to be given are to spring up as straight as may be from, and to be bound by as close ties as may be to, those meanings and to this end that all operations of which the symbols are alike are to be named alike and are as much as may be to fulfil laws of operational equivalence of which the symbolic statements are alike." Our mathematical readers will now have a guess of the matter. Mr. Sandeman thinks, and believes, that others will understand him because he cannot understand them. Any one who wishes to see a good specimen should look at the proof (p. 177) that the side and diagonal of a square are incommensurable. The work is not readable, except to those whose interest lies in knowing the mind of the author. The practical plan, when a person has a great reform job in hand, is not to draw up and publish the Reform Bill, but to assail the existing law in an intelligible manner. Who will read 450 large octavo pages of elements on the chance of finding out that a writer whose very first paragraph shows him to be wordy and obscure is destined to prove existing algebra to be "mischievous scientifically misleading..."? Here it is: "If any thing and any other thing be put together, and to the group thus made another thing be put, and to the new group of things then made another thing be put, and so on, other groups being made successively in the same way by putting to each group made another thing to make the next following group; and if the things that make up the several groups be viewed only as distinct individual members of the group, leaving utterly unheeded what the things are, how they are arranged in the groups, and all else: still the groups differ from one another, and from the things that make them up, as to what is called the NUMBER of things in each of them. Accordingly groups so viewed are spoken of as DIFFERENT NUMBERS OF THINGS or as DIFFERENT NUMBERS simply. ARITHMETIC is the science of Number." The author of this paragraph is worth studying.

The Founders of Christianity: or, Discourses upon the Origin of the Christian Religion. By the Rev. James Cranbrook. (Tribner & Co.)

THIS is a negative book. The author, who is apparently a thoughtful, inquiring man, takes an unfavourable view of the founders of Christianity, and occupies a theistic position. We doubt if the difficult subjects he discusses can be popularized, or if it be wise to popularize such sentiments as the author enunciates. At all events, he should have supported them all along by tangible proofs, even though the bulk of his book had been greatly increased. The discourses or lectures are one-sided, pushing things to excess. Few will indorse their naked statements, such as "The facts of the Fourth Gospel are purely mythological or fictitious, and it is to be regarded as a pure work of fiction." The volume may, perhaps, excite attention, and lead some to study the New Testament who have hitherto taken their opinions on trust; but it may do harm to those already disposed to welcome everything that tends to disparage Christianity. It contains nothing new; nor do we suppose that the author has read much beyond Strauss and some writers of the Tübingen school. As far as his book shows, he is more a thinker than a scholar,—one who has recently got loose from the wholesome restraints of belief in a divine revelation, and therefore exaggerates whatever defects he supposes to exist in Christianity. Hence he goes beyond the mark in finding in Judaism some of the best sentiments enunciated by Christ in the Gospels.

Class-Book of Modern Science. (Simpkin, Marshall & Co.)

WITHOUT pledging ourselves to entire approval, especially in little matters of philosophy,—as that we cannot conceive of anything made known by our senses without impenetrability,—we decidedly recommend this book. It is in question and answer, and would be a powerful instrument in the hands

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of a good teacher, who could make slight corrections of phrase, and add a little of what could not well be given without augmentation of plan and bulk. Unscientific adults will not find anything better adapted to their wants: what there is comes out clear enough, and there is not too much of it.

A Treatise on Elementary Statics. By J. H. Smith, M.A. (Macmillan & Co.)

In our day, when a treatise on mechanics is called elementary, the odds are that we are in for virtual velocities, triple integrals, and potentials: no such things here. The book is elementary statics, with the very lowest mathematical force: it reminds us of that good old book, Wood's *Mechanics*. Accordingly, it is a real beginner's book; and if there should be any one who has about half an ounce of geometry and five grains of trigonometry, and would wish to make them give him a modicum of sound knowledge in statics, he cannot do better than study Mr. Smith's 86 pages of large print.

The Sophistes of Plato, a Dialogue on True and False Teaching. By R. W. Mackay, M.A. (Williams & Norgate.)

THIS translation of the *Sophistes*, which it is well to have separate from the other works of Plato, is preceded by a controversial introduction, in which Mr. Grote, Mr. John Mill, and Mr. Lowe are the objects of remark. We recommend to our reader what is said about the first two: Mr. Lowe is easily answered. He seems to speak that his hearers may wonder. In January last he is reported to have said, in public, about education—"Don't cram a boy with stupid books; give him the most amusing French novel that can be found; a story that will give him some little insight into life, not an insipid moralist." We can hardly suppose that Mr. Lowe would prefer a rapid immoralist; and we prefer to think that he really knows nothing about French novels, particularly the "most amusing" among them. As to "insight into life,"—the part of a modern French life which novelists select,—there are two insights, attractive and repulsive. The novelists give the first; an English gentleman, who wishes his sons to be fit companions for his daughters, must mean the second; from which again we conclude that Mr. Lowe knows nothing about French novels.

Half-Hours with the Telescope; being a Popular Guide to the Use of the Telescope as a Means of Amusement and Instruction. By Richard A. Proctor, B.A. (Hardwicke.)

Mr. Proctor has a good name in astronomical instruction. He here gives us an introduction on the structure of the telescope, which will add much to the beginner's outfit. This is followed by a selection of phenomena, the descriptions of which will help him in his first attempts to use the instrument. Telescopes of moderate power and good definition are now very common compared with what they were forty years ago; and persons disposed to make use of them have increased in number, though not perhaps in the same proportion. Mr. Proctor is likely to do something towards making the instruments complete: we mean towards fitting the eye-pieces with eyes. For an astronomical instrument is an observer aided by certain means of measurement. No mistake is more common than omission of the real thing and description by accessories. What is a flute? Is it a wooden tube with certain holes and keys? These are necessary, no doubt; but the flute, the sounding instrument, is the column of air which is confined by the wood, and shortened or lengthened by use of the holes and keys.

Remarks on a Gold Currency for India. By Col. J. T. Smith. (Layton.)

Col. Smith, whose arguments are clearly put and deserve attention, strongly objects to the coin of ten rupees which has been proposed, and sees no great difficulty in the adoption of the sovereign. We sincerely hope he may be right, and that the right may succeed: for a unity of the great coin of commerce throughout all the empire is a most desirable thing.

Father Fernie, the Botanist; a Tale and a Study, including his Life, Wayside Lessons, and Poems. By James Nicholson. (Tweedie.)

The author of 'Willie Waugh,' 'Kilwuddie,' and

'Father Fernie,' seems to have obtained some reputation as a minor poet in Scotland. He is ranked with Bethune and Nicol, Hogg, Tannahill and Motherwell, as a poet; and now, his 'Father Fernie' entitles him to respect as a good elementary teacher of Botany. Mr. Nicholson has put some half score of his poems into the volume before us, which seem mostly to be promises rather than performances. Poets ought to be musicians in words; and seemingly Mr. Nicholson is not a musician, for he has not yet quite mastered the science and art of versification. His deficiencies are less in the gift than in the art. Another hint may be given to him: nothing is poetical which is not true to fact or feeling, and when in his 'Birdie's Telegram' he calls the telegraphic wire "the wire that guides the fiery messenger of thought," he suggests an image altogether false. 'The Blue Bell Wud,' however, is a simple, pretty poem on the inclosure of a wood by 'the Leddy o' Camphill.'

Since they grudge the very gowans to the children o' the poor. The stopping up of ancient footpaths, the spoliation of commons, the robberies perpetrated by the lords of manors on the commonalty, are subjects likely to engage the attention of the reformed Parliament; and poems like this one are well fitted to charge public opinion with a useful indignation against the encroachments. The botanical lessons are given as wayside dialogues; and Father Fernie, the author, tells his pupil how he taught himself botany. A poor weaver lad saw on a book-stall a second-hand copy of 'Culpepper's Family Herbal,' with coloured engravings of the common plants of Great Britain; but the price exceeded the money in his pocket. The bookseller, however, let him carry home the volume for the money he had and a promise of the rest. This anecdote gives us an opportunity of insisting once more on what we believe to be the only way of conquering easily, agreeably, and efficiently, the first difficulties in learning botany. Form and colour make the charm of plants, and form and colour are the portals of the paradise of floral marvels. Even when the pupil enjoys the advantage of having a demonstrator to show the plants and point out their peculiarities, the boy or girl learner cannot do better than draw and paint them. Two or three hundred plants common in the neighbourhood of the pupil thus acquired, the wonderful secrets of their physiology may then be studied, peculiarities of structure may be mastered, and the skill acquired which identifies plants by their Linnean or Jussieuian characters. Beginners who have coloured engravings, and botanists who wish to know the habits of common flowers near Glasgow, or the Scotch names of them, may pleasantly and profitably make the acquaintance of 'Father Fernie.'

We have on our table *The Foundling of Cru Light: a New Story of Gipsy Life*, by a New Author (Warne).—*Little Charlie's Life*, by Himself, edited by the Rev. W. R. Clark, M.A., with a Preface by the Editor (Saunders & Otley).—*Semina Rerum; or, True Words versus Good Words; and Simplicity and Godly Sincerity versus Diplomacy and Worldly Compromise*, by Kenneth Macqueen (Edinburgh, MacLaren).—*Morning Thoughts; or, Devout Meditations for every Day in the Year*, by R. J. C. (Edinburgh, Laurie).—and a *Catalogue of the Books, Manuscripts, Works of Art, Antiquities, and Relics illustrative of the Life and Works of Shakespeare and of the History of Stratford-upon-Avon, which are preserved in the Shakespeare Library and Museum in Henley Street* (Printed for the Shakespeare Fund). Also the following pamphlets: *Sermons, Occasional and Parochial*, by the Rev. John Keble, M.A. (Parker).—*Remonstrant Papers on Ritualism*, consisting of Reprints from the *Chatham News*, together with other Papers on the same Subject, also a Speculative Prophetic Paper, by Frederick James Brown, M.D. (Chatham, Clayton & Foster).—*Recollections of Student Life, and Thoughts on our Time: an Address to Theological Students, partly delivered at the Annual Meeting of Rotherham College*, by the Rev. Prof. Hoppus (Jackson & Walford).—*The Attraction of Jesus Christ Crucified: a Sermon preached in St. Paul's Cathedral, at the Special Evening Service on Good Friday, 1868*, by the Rev. H. P. Liddon, M.A.

(Rivington).—*The Anti-Ritualistic Satire—Tupper's Directorium; or, Plan of the Ritualistic Campaign, being Secret Instructions to our Anglican Clergy* (Simpkin & Marshall).—*Ireland*, by Richard Congreve, M.A. (Truelove).—*The Irish Difficulty, and its Solution by a System of Local Superintendence*, by R. M. Heron, Esq.,—*Our Canadian Dominion*, by Martin F. Tupper (Algar).—*Sanitary Siftings; or, Results of Sewage Systems compared*, by a Naval Officer (Spon).—*On the Purification of the River Clyde*; being a Letter addressed to the Hon. the Lord Provost of the City of Glasgow, by Michael Scott, C.E. (Glasgow, Maclehose).—*Experiences of Spiritualism; or, the Adoration of Spirits; with a Theory on Table-Rapping and other Phenomena*, by a late Member of Mr. Home's Spiritual Athenæum (Pitman).—*Observations on proposed Changes in the Law of Debtor and Creditor*, by Clement T. Swanson, Esq. (Davis & Son).—and *Co-Operation Exposed*, by a Member of the Civil Service Co-operative Society (Limited); being a Letter from a Friend at Home to a Member of the Bengal Civil Service in Calcutta (Steel).

LIST OF NEW BOOKS.

Bell's Retrospects and Prospects of Indian Policy, 8vo. 10/6 cl.
Blake's Poetical Sketches, ed. by Shepherd, 8vo. 3/6 cl.
Bouney's Death and Life in Nations and Men, 8vo. 3/6 cl.
Bourdillon's Spiritual Exercises, ed. by Shipley, 12mo. 2/6 cl.
Bourdillon's Parables Explained and Applied, 8vo. 3/6 cl.
Brigands of the Morea, tr. by Bagdon, 2 vols. 8vo. 21/ cl.
Burns's Poems, &c., Globe Edition, ed. by Smith, 8vo. 3/6 cl.
Burritt's Walks in the Black Country, illus. 8vo. 15/ cl.
Cameron's Scotchfeeder's Manual, 8vo. 5/ cl.
Chapman's Hints on Homoeopathy, 8vo. 7/6 cl.
Choice Notes on the Gospel of St. Matthew, 8vo. 4/6 cl.
Compton's Ups and Downs in an Old Maid's Life, 8vo. 6/ cl.
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THE NAME "JEHOVAH."

May 4, 1868.

WILL you allow me to say a few words to your clerical friend on the subject of the pronunciation of the Divine name Jehovah? I will first quote from my Preface to the translation of Ewald's 'History of Israel':—"The Divine name, usually written Jehovah, is by Ewald written Jahve, and we have adopted this form. The case is a peculiar and difficult one. Jehovah is so manifestly and demonstrably wrong, and is a monument of such gross ignorance, that I feel the greatest repugnance in ever writing it myself, and could not for shame allow it to appear in a book of Ewald's, whose ear would be offended by it as a musician's by a note out of tune. If I had to print the book again, I should probably adopt the abbreviation JHVH, which exactly represents the Hebrew vowelless spelling, and indicates the uncertainty that exists as to the vowels to be inserted; this, with a note to the reader apprising him that it is a mere abbreviation, and that the pronunciation formerly adopted was Jehovah, but that the most probably correct is Jahveh, . . . would be the most satisfactory course, prejudging nothing that is doubtful, and leaving freedom to readers on a point which might touch their religious feelings." This surely fully exonerates me from the charge of taking "a very great liberty—to say no more." It never occurred to me to think so meanly of my readers as to give them permission in so many words to do what I have neither the power

nor the desire to prevent—to read the word in their old way.

But I was not printing a manual of devotion, but editing a history—a history, in part, of this very name and all the events connected with it; and I feel entitled, and even in duty bound, to give historical truth as I find it. Surely this is one of the primary duties of the historian?

I gave a note of four pages, exhibiting the essential points of the argument. If these arguments were sound, surely I committed no great liberty in acting upon them? If not, let me have the benefit of counter-argument. To your Correspondent's first two pleas, I need not reply; but on his third, "that it (the pronunciation Jehovah) has a history going a long way back," let me quote from my own note,—“It will probably surprise those to whom this subject is new, to learn that the word *Jehovah* was probably first so written in Roman characters, and the corresponding pronunciation suggested, though hardly sanctioned [‘Sed sic omnino debet et scribi et pronunciari (si tamen pronunciandum est)'] by Petrus Columna Galatinus, in his ‘Opus de Arcanis Catholice Veritatis,’ in 1516 A.D.”

Let me add, that the question is neither raised nor solved by me (as an expression of yours might seem to imply), but has a wonderful consensus of opinion from all who have examined it. I have myself referred to as old a lexicographer as Guesetius, 1743; and little more can be said on the point after the long and masterly article of Geesenius in his ‘Thesaurus,’ 1829.

Whether, and when, the form *Jahveh* can be admitted into English Bibles and service-books, is a totally distinct question. On this I may leave my clerical friends (I cannot say *brethren*, being myself a layman) to advise us; but I must claim for historians like Ewald, and even for myself as his mouthpiece, to write history as history, and not as mere Bible lessons. RUSSELL MARTINEAU.

THE PHILOLOGICAL SOCIETY.

3, Old Square, Lincoln's Inn, May 5, 1868.
To the query, twice repeated, in last week's *Athenæum*, “What has become of the Philological Society?” I answer—1. That the Philological Society is where the *Athenæum* twice last year, and with some detail, announced that the Society had moved to. 2. That the Society's Dictionary was last October in the condition in which the *Athenæum*, abstracting the circular letter of the editor of the Dictionary, announced in October or November that it was. 3. That the Dictionary has made such progress since as may be fairly expected in a work of its magnitude, carried on by volunteer aid. 4. That when some more of the many important questions yet remaining unsettled in the domain of English Philology are settled,—as that of our early pronunciation, now under discussion by Mr. Alexander J. Ellis before the Society,—as that of the formation of our cases, shortly to be illustrated by most important and entirely new matter in Mr. Richard Morris's ‘Homilies and Homiletic Treatises of the Thirteenth Century,’ for the Early English Text Society, &c.,—when the Society's two dozen sub-editors and its editor have finished their work on the material accumulated,—then that work will be ready. 5. That when the work is ready, its first Part will be printed and appear. 6. That it is not possible yet to fix a date for that appearance. 7. That the sub-editors of P and C desire to hand over part of their work to fresh helpers. Lastly, I must say that the question, “What has become of the Philological Society?” is somewhat needless (to say the least of it) in a journal which regularly announces that Society's meetings, and occasionally contains long notices and letters about questions which arise out of those meetings, besides reviewing its Transactions. FREDK. J. FURNIVALL.

OLD WINES.

Salisbury, April 25, 1868.
“Rich Aristippus” (as “Palermo”) seems to be getting smothered by a crowd of commentators in their search for truth about *sack*; but a friend in writing to me says, “*Aristippus* is to be found

in the first edition of Capt. Francis Grose's ‘Classical Dictionary of the Vulgar Tongue’—‘*Aristippus*, a diet-drink or decoction of sarsaparilla, china [sic], &c., sold at certain coffee-houses, and drunk as tea.’ Unless my memory deceives me, a similar drink, but made with sassafras instead of sarsaparilla, was sold when I was a boy under the name of Saloop.” My father also remembers tasting some, between sixty and seventy years ago, at a place in Fleet Street called the Salopian (not Salopian) Coffee-House. This mention of the name by Grose is curious, and may prove to be a link of a lost chain; but the sarsaparilla *Aristippus* must have been only a very distant relation, if any, to Randolph's *Aristippus*, and I am afraid Grose had no personal knowledge of it. A decoction of sarsaparilla as a cooling drink (not merely as a medicine) is commonly sold in America, as cider is with us. Is there any tradition there of the name of *Aristippus* being formerly applied to it?

Although I believe none of the Shakespearean commentators has noticed so simple an explanation as that I have ventured respecting *lime* in Falstaff's *sack*, I shall not be disposed to withdraw it until it be shown that the *lime* (the fruit) was unknown or unused in England in Shakespeare's time. Gypsum was used in the preparation of Greek wines from the very earliest times, and doubtless Spain adopted the practice from the Greeks. It could not be to wine so prepared that Falstaff alluded, for probably no wine came from the Greek or Spanish islands that had not been so treated. If it was the mineral, not the vegetable, of which he complained, it must have been of the extra addition of *lime*, by English vintners, to correct deteriorated or pricked wines, as noticed by Mr. Denman. It is certain this remedy was often practised; but as it was considered to conduce to certain diseases, “as calentures, stone, dropsy,” &c., it was at last prohibited by the 12th of Charles II. c. 25. sect. 11. (quoted by Henderson). Such a re-ascutated wine would be detected by a connoisseur; and I think it unlikely that Shakespeare would have assumed that the wine supplied to Falstaff and the Prince at such a respectable house as the Boar's Head (included in a contemporary list of about a dozen well-known taverns) would have been of this inferior quality. My idea is, that *sack* being generally taken “burnt” or “mulled” (see the story of Ben Jonson and Dr. Corbet), was mixed with sugar and “flavoured” with lemon or “lime” juice. The tradition of the stage would tend to corroborate this. I remember Dowton and Bartley as Falstaff, and they both had their *sack* in a jug or “sack-pot” (like a hot-water jug), out of which they threw the liquor at the drawer on the exclamation, “You rogue, there's *lime* in this *sack*!”

As to the origin of the word *sack*, and whether it was a sweet or a dry wine, the evidence, such as it is, is very conflicting. That it was *sweet* we have many direct statements to show:—

“Malmesels, romaneis, sakkes, and other sweete wyne,”
23 Henry 8. c. 7.

“—as sack and malago or other sweet wines.”

‘The Mystery of Vintners,’ 1675.

“—is like the Spanish sacke.... not so sweete as the Canary wines.”

Fynes Morison.

“Sack. Canary sack!” ‘Staple of News,’ act iv. sc. 4.

“—before Herrick leaves Canary sack.”

Hesperides.

Give me a cup of sack—

An ocean of sweet sack.

“Sack. A kind of sweet wine.”

Sheridan.

That it was *sec*, or dry, there is nearly as much testimony.—

“—a wine that cometh out of Spain, *vinum siccum*, *vin sec*, *vinu seco*, q. d. propter magnam siccitatem humores facultatem.”

Minsheu.

“Item, for a gallon of clarett wyne and sack” (but sixteenth-century orthography is treacherous).

MS. Account of the Disbursements of the City of Worcester, 1592 (Dr. Percy).

The French version of a proclamation issued by the Privy Council in 1633 renders the word *sack* as the original by *vin sec*.
Rymer's Fœdera, viii. 46.

And, generally, it may be held that the frequent use of sugar with *sack* was to correct the dryness of the wine, though, on the contrary, it may be maintained that it is unlikely amateurs of dry wine should be fond of sugar in any shape. Perhaps the

best evidence for the dryness is the statement of Mandelslo, because, though he objects to the derivation from *sec*, he does not dispute the fact of the dryness. In his ‘Travels,’ published 1645, under the date of 1638, he says, being ill near Gomron, in Persia, he was visited by two English merchants:—“Ils avoient bonne provision de vin d’Espagne blanc, qu’on appelle communément *vin sec*, quoique le véritable nom soit *vin de Xeque*, du lieu d’où il vient.”—Mandelslo, *Amst.* 1727, i. 17. Skinner (and after him Johnson and others, including Henderson), quoting this, says, “*Xeque* in Morocco”; but the word *Morocco* does not appear in the edition I quote from as above; and I must confess my ignorance of the site of the place. Morocco never, I believe, exported any wine; nor do I know of any peculiar vine being introduced from Morocco to any wine-producing country; and in the absence of further evidence in help of Mandelslo, this derivation must be received with hesitation. It is strange, that so early as 1630 (Randolph) and 1638 (Mandelslo), the derivation of the word *sack* should have been lost! But to return to the character of the wine. Possibly there may be two sides to this shield! Perhaps *sack* was originally *sweet*, and the name probably derived from *saccharum* (doubtless everybody understood what Waller meant when he addressed the Lady Dorothy Sydney as *Saccharissa*); and perhaps when sherry was introduced, though the character of the wine was altered, it still retained the generic name of *sack*, so long applied to wines from the south of Europe. I see some “fine old *sack*” advertised weekly in the *Athenæum* by a house that dates back, I believe, almost to Shakespeare's time! I beg to suggest that Messrs. Hedges & Butler should send a sample to the Editor, and let his verdict end the controversy. WALTER F. TIFFIN.

ROYAL GEOGRAPHICAL SOCIETY.

ON Monday evening Sir Roderick Murchison held his annual reception at Willis's Rooms, which were crowded.

The walls of the large room were hung with the Society's maps, but those of most special interest were the splendid diagrams of Africa and North and South America. All the latest discoveries in Africa were faithfully shown, including an accurate tracing of Dr. Livingstone's present journey to the spot from which he communicated his latest intelligence. “South America” should be noticed as affording the best delineation we possess of the vast plains of the Amazons, with which we have been made acquainted by various travellers, but particularly by Mr. Chandless and Mr. Bates.

Mr. Thomas Baines's spirited pictures on Abyssinian subjects attracted much attention. The British Camp at Senafe and the fort of Magdala with the surrounding country were among the principal of Mr. Baines's paintings. His famous views of the Victoria Falls were also proved to have lost none of their original attractiveness.

Mr. Frederick Whympere exhibited a series of sketches and a collection of Indian carvings and skin clothing. Some of the latter, derived from the coast tribes of Northern “Alaska,” or Russian America, were of the Esquimaux character; while others, from the great Youkon river, far in the interior, were of the worked buck-skin style, like those commonly found in the Hudson's Bay Territory. Two Co-Youkon pipes showed the infinitesimal amount of tobacco used by these people. They consume their own smoke by swallowing it, as do also the Tchukcheis on the opposite Asiatic coast. Mr. Whympere's collection was perhaps, the most interesting in the room, as it had the advantage of novelty, and related to a people bordering on the Arctic circle, having probably some affinity both to the Esquimaux and the Red Indians. A few of Mr. Whympere's Indian carvings, with a huge Indian mask, were very curious.

A collection of Holy Land specimens and photographs of objects of interest in the country around Sinai, were shown by the Rev. F. W. Holland. Mr. Holland has recently returned from the Holy Land, whither he went under the auspices of the Royal Geographical Society; and an account of his investigations will be read at their meeting next Monday.

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Many curious and remarkable specimens of the art of litho-photography were shown. By this system everything photographed from nature, or any given picture, drawing, or print, may be placed on the stone and printed with the lithographic press, thus combining the truth and beauty of the photograph with the brightness, strength, and permanency of the finest litho-drawing. This process will probably become very valuable to the Geographical Society, as it will secure, with marvellous fidelity, the reproduction of old and important maps of which only single copies are extant.

Mr. J. L. Naish again exhibited his Tellurion Globe, the object of which is to teach without mathematics the complete theory of geographical astronomy, and to display, by mechanical means alone, the analysis and composition of the total equation of time. This is a very ingenious invention, and elicited the admiration of all and the approbation of the few who could comprehend its apparently complicated mechanism.

One of the smaller rooms was hung round with pictures of Greenland and Arctic sketches, including Mr. Edward Whymper's collection.

The gold medals of the Society will this year be awarded to Dr. Petermann for his great services to geographical science, and to Gerhard Rohlfs for his explorations in Northern Africa.

DUMAS THE YOUNGER AS TEACHER.

Paris, May, 1868.

THE younger Dumas has always called a nettle but a nettle. When he had selected the kind of society on which he would exercise his uncompromising mind as a painter, he resolved to leave very little to the imagination of his readers or his audience. He is as explicit as Rousseau in his 'Confessions.' He delights in the details of canvas that many hardy writers would very lightly sketch, and with a trembling hand. He carries his readers into the tawdry, unwholesome company of the Quartier Bréda. Women, about whom our mothers would not whisper, he has elevated to household presences. He has made evil seductive by showing it to be splendid and amusing. Marguerite's cough reads the gentle hearts of mothers; and if she has morals and manners of the worst description, Armand teaches her that she has *bon cœur*. There is danger in her charm—risk in the purity that underlies her shameful public life. Take the worst scene in the 'Trois Hommes forts.' M. Dumas has pages which leave the reader trembling lest he should drop the book in decent society. He can paint sweet scenes; but they are backgrounds for very disreputable company. His 'Affaire Clémenceau' comprehends good examples of his best manner and his worst figures. Running the finger down the list of his romances and dramatic works, the mind is saddened with the vast expenditure of noble power on bad subjects which the list describes. Here is much fine and subtle dramatic art; wit wasp-edged; pathos that subdues you against your reason; a command of all the emotions of the human heart. Weeping audiences left the Vaudeville sixteen years ago. Women sobbed in the lobbies. When the 'Demi-Monde' was triumphing at the Gymnase, the language of it was soaking into the Paris vernacular. M. Dumas created the *demi-monde*, and set the petty *chroniqueurs* off with smartnesses about the *quart-de-monde*.

From the stage the Dames aux Camélias got into the newspapers—and so into the front rank of the fashionable throng in the Bois. The young Dumas was their godfather, their fascinating portrait-painter. They were his *specialité*, and they became, under his glowing touch, the vogue. Marie Duplessis, who sat for his figure of the *Dame aux Camélias*, has been dead one-and-twenty years. Nearly a quarter of a century has rolled over the head of the dramatist since he first saw Marie of the cherry lip and incomparable teeth, and yet he is busy painting her successors. He is still active over his own basket of damaged peaches. His gallery of portraits is one into which no man would let his daughter peep. The air is laden with heavy scents, and vibrates with slang. The room is incumbered with the debris of a thousand loose suppers. It is the birth-chamber of crinoline—the cradle of the arts of *maquillage*—the workshop of men-milliners

—the temple sacred to waste and vanity and shamelessness. In the ancient days of homespun kirtle and modest ways and chimney-corner virtues, fathers and brothers kept the bolts and bars fastened upon this pest-house. Shame was thrust in the shade. M. Dumas tells us that it was so in his country also thirty years ago; and that in those days the women who were not legitimate wives, and who mostly came out of the St. Denis Seminary, were modest unfortunates who had souls, and never offended society with their paint by day and their orgies by night. The *grisette*, moreover, was quiet in her pretensions, and decent in her outer life.

According to M. Dumas, the railways and rapid fortune-making have made the change from the better time. Hence the unblushing vice that crowds the Champs Élysées—the mad waste, the heartless race to ruin—and women of family, mothers and daughters of honest gentlemen, eyeing Anonyma and Cora Pearl and the rest, and going to the length of borrowing the patterns of their dresses. Who has made Marguerite Gautier a household word? Who has been the historian of the *Dame aux Perles* and *Diane de Lys*? Who has encompassed the *coupés* with sentiment, and made foolish women watch and follow them; and tempted boys to ruin themselves for the vanity of being posed as the accepted friend of the most notorious creature in paint and jewels of the hour?

M. Dumas gives a full and amusing account of the difficulties which his first piece encountered on its way from his study to the theatre. Written in 1849 for the unfortunate Théâtre Historique, it was at last produced, under the protection of the Count de Morny, at the Vaudeville, in February, 1852. While M. Léon Faucher was minister, he declined to license the piece. Jules Janin, Léon Gozlan, and Émile Augier gave M. Dumas a certificate of morality, and still the Minister was inflexible. Even the influence of the Prince President failed. But presently a winter morning found M. de Morny smoking his cigar outside the Ministry of the Interior, waiting to have the Minister rung up and put out of doors. De Morny minister—the 'Dame aux Camélias' was at once upon the stage.

M. Dumas is both severe and amusing on the office of the dramatic censor in France. The censor has never succeeded in suppressing a work of merit, from 'Tartuffe' to the 'Mariage de Figaro,' from the 'Mariage de Figaro' to 'Marion Delorme,' from 'Marion Delorme' to the 'Fils de Giboyer.' 'The gardeners,' says M. Dumas, 'still hang up old rags in the cherry-trees to keep the sparrows away. They follow a tradition which composes their mind. The sparrows know that there are only rags in the trees, and come and eat the fruit. Everybody is content; and passing along the road, you will generally find a traveller laughing at the gardener.' A work that has been forbidden is always a great success. Forbidden fruit! at a feast of this dainty, the caterer very confidently doubles his prices.

Why did M. Léon Faucher decline to license the 'Dame aux Camélias,' and leave it to be the dramatic inauguration of the Second Empire? The censor, M. Dumas triumphantly observes, only secured the triumph of the comedy when it did appear. But what could possibly be his reason for declining to introduce 'Marguerite Gautier' to the citizens of the Republic? Why was 'Diane de Lys' under the censor's ban for months? Some years ago very few people indeed would have found any difficulty in answering the question. The reason why M. Léon Faucher would not present 'Marguerite Gautier' and her *entourage* to the French public seemed to be as obvious as the reason why the younger Dumas created her. The scandal which accompanied the rapid production of *Diane*, after the dramatic triumphs of Marguerite, will rise to the minds of many readers. In a laboured preface the dramatist attempts to explain everything away; but the parallel between authorship and childbirth is old, and is not apposite. Madame Rose Chéri vied with Madame Doche, in the presentation of finished and graceful vice to the Paris public. Followed, something more delicate than Marguerite and *Diane*. From the professional immorality, we were led into tainted society, into amateur immo-

rality. M. Dumas has since worked to produce a gallery of false wives—having been so successful with professional mistresses.

At length he is called upon to produce his 'Théâtre Complet'; and the first volume of it is already in every bookseller's window. When we get a dance of all his characters together in one string, we shall see the figures which a French writer of great dramatic power, and a close analyst of the human emotions, presents to the world as types of the living generation about him. Before the curtain rises, however, he has a few words to say. You may be apt to mistake the scene for a casino; but he begs to assure you, that it is a moral philosopher's lecture-hall. For more than twenty years, you have thought of Marguerite and her cough, and heard stories of how she filled her dramatic father's pockets; without, for one moment, suspecting that she was intended to embody a solemn remonstrance against the fashionable shame of the day. You contemplated Alexandre Dumas fils as a lucky playwright, who was not very scrupulous about the sources of his information; but never as Professor Dumas, charged with the mission to sweeten the atmosphere of society. His latest utterance only confirmed the impression produced by the lady with the camellias sixteen years ago. And is this great crime of society—this canker in the heart of home—everywhere? Must all French romance be based on conjugal infidelities and professional immoralities to be true to the life? For the example of M. Dumas has been followed by a crowd of pens. Some have dramatized the vice, and got strong situations out of it. Others have flirted with it, and crowded the cheap book-stalls about the Odéon. We find even M. Émile de Girardin impatient not to be outdone by his young friend. Théophile Gautier has tried his hand. But the followers are legion; and we have a *lorette* library—a *lorette* drama; a stage on which the husband is the stock comic part. Shame on the stage—and shame on the front row of the auditorium!

Simple folk that we are, we retire lamenting all this. In our blundering way, we long to see the flaunting robes, the bedaubed faces, the coarse manners, the tariff of kisses, the canary Victoria, the polluted robes of diamonds, thrust out of the sight of our boys and girls—our wives and sisters. We are in no mood to thank the younger Dumas for having put all this, for twenty years, under our noses. And, suddenly, we are chided by the master. Have we misapprehended his lesson so long? These are only his *troupe* of 'awful examples.' He is wounded to the quick, as he muses on the wickedness of the world. He tells us that he wrote the 'Dame aux Camélias,' in the heat of youth, in eight days. 'Diane de Lys' paid his debts. The 'Demi-Monde' consumed eleven months, and is undoubtedly the better for the time and care. At ease, and called upon to give a permanent form to his whole work, the author takes the reader into his intimacy, and is at some pains to show him the entire value of his labour. He protests that a moral underlies all. He has peopled the public mind with engaging figures of a dangerous class, in his position of moral philosopher. He appeals to the example of Molière. It is the vocation of the poet to paint the manners living as they rise. Is it his fault if only tarnished virtue and marketable vice appear on the surface. His *moral*: he has it as pat as the late popular *Sieur de Franc-Boissy*, who, by the way, was only the ridiculous husband of a very bad wife. To the gayest of tunes, when reproved by her returned spouse, who asks her whether she has not a husband, Madame de Franc-Boissy sings, dancing the *cancan* the while, "*Si*," she has five or six. The shallow are shocked at this, but let them read, in all humility, M. Dumas's preface to his 'Dame aux Camélias,' and they will see the gist of all the *lorette* literature at a glance. It is in the interest of the peace and honour of families. M. Dumas excuses the ignorant, starving girl who falls—the comely *ouvrière*, whom the vanity of man puts upon a pedestal and airs, just as he parades his horses. But to the faithless wives he says, "You are without excuse. You are lower than the creatures whom you affect to despise." The candour in word and meaning is startling. M. Dumas gets at

the root of the evil, and lays every fibre bare. He mocks at the affected modest woman who turns her head away. "Nay, see," he cries, "this is you: and I have taken your portrait, and the world has paid me—and you have been to smile at it: and now, I tell you why I painted it. I have carefully kept every blemish in focus. You thought I was amusing you. That which looked like a feather was a whip."

Since the 'Dame aux Camélias' was written, society has slipped far deeper into the poisonous slough. The dramatist declares that Marguerite would be much too good for the actual world. His work has become archaeology in his lifetime. Marguerite had a heart, and could make a sacrifice. Her sisters of to-day would say to her, "En voilà une qui était bête!"

This, and much more which I cannot quote and will not describe, may be found in the crucial preface, through which the author of 'Marguerite Gautier' has passed the contemporary society of his own nation—justifying, hereby, he pretends, his gallery of awful examples.

The explanation comes late; that it is necessary at all is a sad reflection on the dramatist's art. The impression which is left on many minds, I find, is that M. Dumas has taken to the professor's chair to escape the verdict which impended over the playwright. His predicament may be put in this way. He has not shot folly flying. He has caught the bird; plucked its golden plumage; and, with the feathers in his cap, is now eager to wring its neck. He who has cut a basketful of precious eggs out of the goose cries "Eh! but what a tough bird. And it isn't fresh! Pah! remove it." B. J.

OUR WEEKLY GOSSIP.

FROM the fifty-three candidates who aspire to the honour of the Fellowship, the Council of the Royal Society has selected the following as the fifteen whom they recommend the Society to elect, viz.: J. Ball, H. C. Bastian, M.D., Lieut.-Col. J. Cameron, R.E., Prof. R. B. Clifton, M. W. Crofton, J. B. Davis, M.D., P. M. Duncan, M.D., P. Griess, A. G. V. Harcourt, Rear-Admiral A. C. Key, Rear-Admiral E. Ommamney, J. B. Pettigrew, M.D., E. J. Stone, Rev. H. B. Tristram, and W. S. W. Vaux. The election is announced to be held on the 4th of June.

The vast mining operations for coal in the "Black Country" are producing effects which have long been apprehended by mining engineers. The local papers state that a subsidence at Cinder Hill, one mile and a half from Wolverhampton, on the Duke of Sutherland's property, has lately taken place of a very serious nature. It continued for several hours, and resulted in a cavity fifty-four yards wide and about twenty yards deep. Trees, hedges, upwards of one hundred tons of manure, and a great quantity of brick clay have disappeared. The sides of the opening are said to be very precipitous.

The Bishop of Natal has lately printed a translation into the Zulu language of the First Part of the Pilgrim's Progress, which he has prepared for the use of the natives. He is proceeding with the remainder, the work being highly appreciated.

Every English man, woman and child who reads a great "story-book" will rejoice in the return of Mr. Dickens from his visit to the United States. The fatigue must have been great; but the welcome was magnificent. On the occasion of the farewell dinner at New York, every kindly feeling was awakened. A public meeting of the kind is too often a forced celebration. This was a thoroughly hearty and genial one. There can be no doubt that such a visit so received has a humanizing influence of no common value. Our great novelist must rest beneath his cedars of Gad's Hill with the assurance that his work on the other side of the Atlantic has been well done; and can only bear good fruit, not merely for himself, but for the vast audiences whom he charmed—so well and so wisely.

Mr. Henry B. Wheatley has undertaken to prepare for the Extra Series of the Early English Text Society a new edition of 'The Paston Letters,' incorporating with those already printed all those still in manuscript, lately acquired by the British Museum.

The Early English Text Society prizes at the University of Copenhagen have been adjudged to a lady (who is not only learned in Early English, but in Old English or Anglo-Saxon, Mosso-Gothic, Norse, Icelandic, &c.) and two gentlemen, one of whom is Dr. William Sturzen-Becker, of the University of Lund, in Sweden, and will soon publish a short Academical Disputation,—extracts from a larger work in MS., on which he has been long working,—entitled 'Some Notes on the leading Grammatical Characteristics of the Principal Early English Dialects.' In the University of Copenhagen, English is a "free" study, that is, it gives no "points" or marks, is not reckoned in any academic degree, &c., but the Professor (George Stephens, of Runic celebrity) has the largest free audience in the University, about 100 for his English and thirty for his Early English class, the half at least of whom are ladies.—The Early English Text Society's prize at Oxford has been adjudged to John Pickford, Esq., B.A., of Brasenose College, Hulme Exhibitioner and Boden Sanskrit scholar, who is now going to India as Professor of Sanskrit at Madras.

At the monthly meeting of the Committee of the Newspaper Press Fund, held at the office, in Cecil Street, Strand, on Saturday, the Right Hon. Lord Houghton, President, in the chair, Sir Moses Montefiore, Bart., Mr. L. Lawson, and Mr. E. Levy were elected Vice-Presidents. The Secretary (Mr. Taunton) reported a preliminary list of 163 stewards for the Anniversary Dinner on the 6th of June, under the presidency of the Duke of Cambridge.

Four scholarships have lately been given for proficiency in Natural Science at Cambridge: one in Trinity College, of the value of 80*l.* per annum, to M. R. Pryor,—two in St. John's College, 50*l.*, to Garrod and Edmunds,—and one in Downing College to Saunders. The competition for all these was open, in the case of the Trinity scholarship, to all undergraduates of Oxford and Cambridge; and in the others, to students who were not members of the University. In addition to the above, a scholarship of the value of 60*l.* per annum is offered by St. Peter's College. The examination (in Botany, Chemistry, and Comparative Anatomy) will commence on Tuesday, June 9th, and will be open to any students who are not members of the University or who have not commenced residence. Candidates must send their names before June 9th to the Rev. J. Porter, St. Peter's College, Cambridge, from whom any further information may be obtained.

The first grand Flower Show at the Botanic Gardens, in Regent's Park, will be held on Wednesday, May 27. The Wednesday Musical Promenades have already commenced. The Friday Lectures will begin next week, May 15. The Gardens are just now in lovely condition.

The grand old thorn-trees—red and white—in the upper drive of Regent's Park, are just flushing into blossom. These trees, which made Marylebone Fields famous even in the days of Charles the Second, are more worth a visit than they were in Mr. Pepys's time.

On Wednesday evening some of the subscribers to the Literary Fund held their annual feast in the Freemasons' Tavern. Mr. Disraeli occupied the chair, and spoke the platitudes proper to the occasion. The subscriptions amounted to 1,400*l.*

'The Gordian Knot,' by Mr. Shirley Brooks, has re-appeared as Part the First of a "Handy Volume Series," which is to include works of travel, fiction, poetry, and the like. The size is handy, the type neat, the paper good, and the price moderate. 'The Gordian Knot,' owing to trouble in the way of its first appearance, is one of Mr. Brooks's stories which has never had justice done to its many merits. In the new form, a new public will probably find much to interest and amuse them.

A series of Fac-simile Reprints, produced by the lithographic process, under the direction of Mr. E. W. Ashbee, is in course of publication by Mr. Tuckett, the antiquarian publisher, of Great Russell Street. They are to be mostly rare tracts of from four to six leaves, with ballads, broadsides, plans, &c. The first of them, 'Bartholomew Faire,' 1641,

is ready, and the following are promised shortly: 'Archy's Dream,' 1641; 'The Stage-Players' Complaint,' 1641; 'The Actors' Remonstrance,' 1648; Wynkyn de Worde's 'Wyse Chylde of thre Yere olde,' 1520 (?); and 'The Prophesie of Mother Shipton,' 1641.

Mr. Arber promises to add to his capital little series of English Reprints, Ascham's *Toxophilus*, Lilly's *Euphues*, some of Gascoigne's works, and Earle's *Microcosmographie*.

That indefatigable old-book clergyman, the Rev. A. B. Grosart, having produced his *Fuller's Poems* and annotated list of Baxter's works, now proposes to reprint, by his usual plan of private subscription, the complete poems of Sir John Davies, Giles Fletcher, and Phineas Fletcher, and the 'Divine Poems' of Thomas Washbourne.

The attitude of antagonism in which so many of the Scottish clergy have stood towards Burns, from his own down to the present day, has some pleasant exceptions. Two of his most admiring editors, indeed, have been ministers of the Gospel, and both of these gentlemen have resided for many years in the native Ayrshire of the bard. On the more recent of the two clerical editors,—we mean the Rev. P. H. Waddell, of Glasgow,—the degree of LL.D. has just been conferred by Tusculum College, America, the honour having special reference to Mr. Waddell's labours as biographer and editor of Robert Burns.

The Americans, who have paid great attention to the utilization of the numerous woods abounding in their vast forests, have contrived a new machine, which, according to a Boston paper, cuts veneers from logs of timber quite as thin as ordinary wall-papers. The wood is damped before being used, and is said to be as easily manipulated as paper. The effect of walls covered with veneers of rare wood is very beautiful.

The Surgeon-General of the United States army, in his annual report for 1867, states that the constant sickness rate among the troops during the year from all causes was 58 per 1,000, or less than 6 per cent., and that the total mortality was 4 per cent., of which one-half was due to an inroad of cholera. The medical and mortality records accumulated since the outbreak of the late civil war are now kept in a fire-proof building at Washington. The alphabetical death registers contain the names of 244,747 white soldiers, 29,796 black or coloured men, and 30,204 "rebel prisoners." In the division of surgical records there are entries of 207,941 cases; and great pains have been taken to ascertain the history of cases after discharge from the service, by which the knowledge of many important facts has been preserved for the advantage of science. In the course of this inquiry the manufacturers of artificial limbs were applied to, and they furnished information of the results of 6,375 amputations. That this inquiry was well carried out is shown by information having been obtained in 757 out of 799 cases of excision of the head of the humerus for gunshot injury. The intimation that the first volume of the *Medical and Surgical History of the War* is ready for press, and that the succeeding volumes are being pushed forward as rapidly as is consistent with accuracy, will be interesting to medical practitioners and anatomists everywhere.

"One of the most comfortably-formed beds," says a friend in Naples, "that I ever saw is in one of the private magazines of the National Museum. It had just been brought over from Pompeii, and was one of two beds found amidst the ruins of that city a few months ago. The material of which it is made is bronze, inlaid with silver highly decorated after the Greek style, whilst at the extremities there are *amorini* beautifully executed. The length of the bed is about nine feet, the width five feet, and its height from the ground two feet; so that the votary of Somnus had only to throw himself upon it without the aid of scaling ladders, and ran no chance of breaking his nose by tumbling out. When found, it was, of course, disjoined by the superincumbent weight; but the character of the fragments, the impression on the ashes and the carbonized wood, left no doubt as to its real form,

and so it has been published in an antiquary's shop, shortly by

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and so it was restored in Pompeii, and, after having been submitted to the inspection of the critical antiquary in the magazines of Naples, will be shortly placed in the public rooms."

The Paris *Moniteur*, noted for its official statistics, has recently favoured its readers with the startling intelligence that there are no less than two thousand millions of rats in France. How the census of these rodents was taken we are not told. Perhaps one of the *collaborateurs* of the *Moniteur* is endowed with the powers of the piper of Hamelin. Be this as it may, we are not only assured that this enormous rat population exists, but further informed that, at the lowest computation, these rats destroy property to the amount of twenty millions of francs annually. No wonder that every means should be taken to destroy these animals; but hitherto various poisons, such as nuxvomica, arsenic, phosphorus, &c., have failed to keep them under, the births being considerably in excess of the deaths. Recently, however, says this Government paper, an all-potent poison has been found, by experiment, to be very fatal to the rats. It consists of squills (*Scylla maritima*), the bulbous roots of which are used for medicinal purposes. These bulbs, cut into slices, bruised and fried in fat, or ground into powder and made up into balls, are deadly poison to the rat tribe; and, in order that the poison may not prove fatal to other animals, it is placed in boxes provided with holes at the sides sufficiently capacious to allow rats to pass in or out, but not larger animals. An almost unlimited supply of squills can be procured from Algeria; so we may expect to hear of a rapid decrease soon of the rats in France.

Prof. Biondelli, of Milan, has in the press a 'Vocabularium Azteco-Latinum et Latino-Aztecum.'

An interesting collection of engraved portraits of the Kings and Queens of England, and Foreign Princes connected with the Royal Family, and also of the Protectorate, formed by the late Madame Pubusque, was sold last week, at high prices, by Messrs. Sotheby, Wilkinson & Hodge. From among them the following may be selected: Philippe the Second, by Carracci, 9*l.* (Danhos),—the Same, by Wierix, 15*l.* (Colnaghi),—the Same, by Hogenburgh, 9*l.* 15*s.* (Holloway),—Queen Elizabeth between the Pillars, by Belga, 13*l.* 13*s.* (Danhos),—Queen Elizabeth in the magnificent dress in which she went to St. Paul's, by C. Pass, 19*l.* (Holloway),—Union of the Roses, by Elstracke, 11*l.* (Holloway),—Mary Queen of Scots, by T. de Leu, 17*l.* (Danhos),—James the First sitting in Parliament, by Elstracke, 17*l.* 10*s.* (Holloway),—James the First and Queen Anna standing in niches, 10*l.* (Holloway),—James the First and his Queen, with Prince Henry and Prince Charles, by W. Pass, 17*l.* 10*s.* (Holloway),—The Most High and Mighty James, King of Great Brittain, France, and Ireland, by Elstracke, 30*l.* (Noseda),—Queen Anne in a rich dress, 22*l.* 10*s.* (Colnaghi),—Queen Anne, by Pass, 9*l.* (Colnaghi),—James the First on horseback, with view of London, 3*l.* (Colnaghi),—Henry Prince of Wales, with a mantle, by Elstracke, 33*l.* (Colnaghi),—Queen Anne, with her head resting on Jacob's Stone, 12*l.* 12*s.* (Holloway),—series of the twenty-four equestrian portraits of the Kings of England, 25*l.* (Noseda),—Prince Frederick on horseback, by Elstracke, 15*l.* (Noseda),—Princess Elizabeth on horseback, 15*l.* 5*s.* (Noseda),—Frederick and Elizabeth, King and Queen of Bohemia, by Elstracke, 16*l.* 5*s.* (Holloway),—King and Queen of Bohemia, by Pass, 12*l.* 5*s.* (Noseda),—Frederick and Elizabeth of Bohemia, by Briot, 17*l.* (Holloway),—Prince Charles, by Elstracke, 10*l.* 10*s.* (Holloway),—Charles Prince of Wales and Philip the Fourth, King of Spain, 30*l.* 5*s.* (Noseda),—Charles the First in his Robes, by Strange, proof, 40*l.* 10*s.* (Noseda),—the Statue of Charles the First at Charing Cross, by Hollar, 15*l.* 5*s.* (Noseda),—whole-length of Charles the First, with the names of the lords, knights, and gentlemen, 10*l.* 10*s.* (Holloway),—whole-length Portrait of Cromwell between the Pillars, by Faithorne, 57*l.* 10*s.* (Danhos),—Cromwell, in a large oval, by Velde, 20*l.* 5*s.*

(Colnaghi),—Charles the Second's Departure from Scheveling, by Visscher, 10*l.* (Colnaghi),—Catherine of Portugal in the dress she wore on her arrival in England, by Faithorne, 19*l.* (Danhos),—Marriage of Charles the Second with Catherine of Braganza, by Visscher, 10*l.* 10*s.* (Holloway),—series of seven etchings in commemoration of the arrival of Catherine of Braganza in England, by R. Stoop, 30*l.* (Danhos),—Charles the Second, by Faithorne, 48*l.* (Colnaghi),—Princess Mary, daughter of Charles the First, by Siegen, 26*l.* (Noseda),—Louis the Thirteenth when Dauphin, by Gaultier, 10*l.* 10*s.* (Holloway),—James Duke of York, by Hollar, after Teniers, 35*l.* (Holloway),—Prince of Wales, by Drevet, 5*l.* 10*s.* (Noseda),—Marriage Ceremony of James the Third and Clementina Sieskie, 7*l.* 15*s.* (Holloway),—Prince of Wales surrounded by his Adherents, in medallion, 7*l.* 2*s.* 6*d.* (Holloway). Total, 1,703*l.* 16*s.* 6*d.*

THE SOCIETY OF PAINTERS IN WATER COLOURS.—THE SIXTY-FOURTH ANNUAL EXHIBITION IS NOW OPEN, at the Gallery, 52, Pall Mall, from Nine till Six. Admission, 1*s.*; Catalogue, 6*d.* WILLIAM CALLOW, Secretary.

INSTITUTE OF PAINTERS IN WATER COLOURS.—THE THIRTY-FOURTH ANNUAL EXHIBITION IS NOW OPEN, at the Gallery, 52, Pall Mall, from Nine till Six. Admission, 1*s.*; Catalogue, 6*d.* JAMES FAHEY, Secretary.

THE FIFTEENTH ANNUAL EXHIBITION OF PICTURES BY FRENCH AND FLEMISH ARTISTS IS NOW OPEN, at the Gallery, 120, Pall Mall.—Admission, 1*s.*; Catalogue, 6*d.*

HOLMAN HUNT'S Picture of 'ISABELLA; or, the Pot of Basil,' is now ON VIEW, at Messrs. E. GAMBART & CO'S NEW GALLERIES, 1, King Street, St. James's, from Ten till Five.—Admission, 1*s.*

THOMAS M'LEAN'S COLLECTION of High-Class Modern Pictures and Water-colour Drawings ALWAYS ON VIEW.—T. M'LEAN'S New Gallery, 7, Haymarket.

MR. MORBY'S COLLECTION OF MODERN HIGH-CLASS PICTURES IS ON VIEW at the Royal Exchange Fine Arts Gallery, 24, Cornhill. This Collection contains examples of Rosa Bonheur—Clarkson Stanfield, R.A.—Meissonnier—Alma-Tadema—Gérôme—Frère—Landelle—T. Faet—R.A.—John Phillip, R.A.—Leslie, R.A.—D. Roberts, R.A.—Frith, R.A.—Goodall, R.A.—Cooke, R.A.—Pickersill, R.A.—Erskine Nicol, R.A.—Le Jeune, R.A.—Ansell, R.A.—Frost, R.A.—Pettie, R.A.—Yeames, R.A.—Dobson, R.A.—Cooper, R.A.—Gale—Marks—Lidderdale—George Smith—Linnell, sen.—Peter Graham—Oakes—H. W. B. Davis—Baxter. Also Drawings by Hunt, Cox, Birket Foster, Duncanson, Topham, E. Walker, E. Warren, &c.—Admission on presentation of address card.

UNPARALLELED NOVELTIES.—'A Spiritual Adventurer'—Everything Floating in the Air—New Wonders—Anderson's beautiful story, 'The Angel and the Flowers'—Spiritual Manifestations of a Homely Nature, daily at a Quarter to Three and a Quarter to Eight.—Professor Pepper on Faraday's Optical Experiments.—Rose's Photodrome.—The Zoetrope.—George Backland's Musical Entertainment.—'The Marquis of Carabas,' scenes by O'Connor.—The Automatic Lecturer.—The Automatic Chess-Player.—The Shadow Blondin. DEATH OF THÉODORE. All should hear the very interesting Description, and see the splendid Diaristic Pictures of Abyssinia and the Abyssinian Expedition, by Thomas Baines, Esq., F.R.G.S., daily at a Quarter to Two and a Quarter past Seven.—At the ROYAL POLYTECHNIC.

JAPANESE TROUPE IMPÉRIALE perform only at the LYCEUM THEATRE, consisting of Twenty Artists, male and female, including the world-renowned 'ALL-ROUNDER,' in their marvellous performances, consisting of Balancing, Top-spinning, Tumbling, the Butterfly and Great Indian Feats, under the direction of Professor Reesley and M. Van Gieson.—Every Night at Eight, terminating at Half-past Ten; and on Wednesdays and Saturdays at Half-past Two. Stalls, 6*s.*; Dress Circle, 5*s.*; Upper Circle, 3*s.*; Pit, 2*s.*; Gallery, 1*s.*; Private Boxes, from One to Three Guineas. Children under Ten, half-price. Seats secured at the Box Office from Ten till Five; Mr. Mitchell's, Old Bond Street; and the principal Libraries.

SCIENCE

SOCIETIES.

ROYAL.—April 30.—General Sabine, President, in the chair.—The following papers were read: 'Observations on the Development of the Semilunar Valves of the Aorta and Pulmonary Artery of the Heart of the Chick,' by Dr. Tonge, 'On the Specific Heat of Mixtures of Alcohol and Water,' by Dr. A. Dupré and Mr. F. J. M. Page, 'On the Phenomena observed to attend the propulsion of Lymph from one of the Lymphatic Hearts into a Vein,' by Mr. T. W. Jones, and 'Researches on Solar Physics, Heliographical Positions and Areas of Sunspots, observed with the New Photoheliograph during the years 1862 and 1863,' by Messrs. W. De La Rue, B. Stewart and B. Leewy.

SOCIETY OF ANTIQUARIES.—April 30.—F. Ouvry, Esq., Treasurer, in the chair.—The nomination of Augustus W. Franks, Esq., as Vice President, was laid before the Meeting.—J. Fetherston, Esq., exhibited a very curious illuminated MS. Book of Hours, with genealogical marginalia in the calendar.—Edward Lee, Esq., gave

an account of a recent discovery at Rome of some marble works called 'La Marmorata.'—Mr. Lee also exhibited the cast of a flint implement found at Tiesi, in the province of Naples, which Mr. Franks said was the finest worked flint he had ever seen.—C. D. Fortnum, Esq. exhibited some specimens of oriental ware, and specially a lamp made for the Mosque of Omar, at Jerusalem in 1549. This exhibition was accompanied by remarks on the pottery and porcelain of Egypt, Damascus, Persia, &c.

ENTOMOLOGICAL.—May 4.—H. T. Stainton, Esq., V.P., in the chair.—Mr. W. C. Boyd exhibited larvæ of Lepidoptera, admirably preserved by Mr. Davis, of Waltham Cross.—Mr. Trimen exhibited a crippled specimen of *Saturnia pavonia minor*, which (owing probably to the smallness of the box in which it was confined) had emerged from its cocoon tail-foremost.—Mr. Stainton called attention to the history and figure of a small Lepidopterous insect, published in 1750 in the 'Mémoires de l'Académie Royale des Sciences de Paris.' The habits and transformations were described with great particularity from the observations of M. Godchen de Riville, made in the island of Malta; and though the insect was quite unknown, except from M. de Riville's description, it was clear that it belonged to the genus *Antipila*. The larva was apodous, and fed upon the leaves of the vine.—Mr. M. Lachlan mentioned that *Anax mediterraneus*, an African dragon-fly, once captured in the island of Sardinia, but which had been rejected from the list of European Libellulidae, had last year occurred in swarms at Turin, and in other parts of Italy.—Mr. F. Smith exhibited a larva, found by Mr. O. Janson by digging in a sand-bank, which was believed to be that of a *Xantholinus*, attached to the underside of which were four parasitic pupæ, probably of a *Proctotrupes*.—Mr. F. Smith also exhibited specimens of a *Longicorn beetle*, *Cero-sterna gladiator*, and of a large *Acheta*, from India, which had caused great damage to young plantations of Casuarina, along the Madras Railway.—Dr. Cleghorn said that the *Acheta* appeared suddenly in September last, after some rain at the end of the hot season; during the night the larvæ emerged from the sand and crawled up the young trees, generally biting off the leading shoots; he employed little boys to burrow in the sand, to extract them from the tortuous passages which they made therein, and by this means destroyed bushels of them. The *Cero-sterna* was also very mischievous, but its attacks were principally directed to the bark.—Mr. F. Smith exhibited eight species of larvæ, all of which were described as 'borers,' and as being very destructive to trees in India; amongst them was the now notorious 'coffee-borer,' *Xylotrechus quadripes* of Chevrolat.—Captain Taylor, who has been long resident in Coorg, gave his personal experiences of the coffee-borer, and reported that the evil was now on the decrease.—The following papers were read: 'Observations on the Duration of Life in the Honey Bee,' by Mr. J. G. Desborough, and 'Descriptions of Aculeate Hymenoptera, from Australia,' by Mr. F. Smith.

INSTITUTION OF CIVIL ENGINEERS.—May 5.—Mr. C. H. Gregory, President, in the chair.—Twenty-two candidates were elected, including five Members, viz., Messrs. W. Bage, F. Brady, M. Hjortsberg, G. W. Vivian, and J. Wood; and seventeen Associates, viz. Messrs. C. D. Alexander, Le Chevalier Zosimo Barroso, E. Bidder, P. Brotherhood, J. N. Ferreira, T. Gibson, J. Hartley, E. J. Jones, H. A. O. Mackenzie, J. Milroy, Lieut. C. C. S. Moncrieff, Lieut. P. Montgomerie, W. Neilson, S. B. Newton, R. Proctor-Sims, H. J. Rydon, and W. J. Trehearne.—The Council have admitted as Students of the Institution, Messrs. J. S. Carey, H. Henchman, and J. A. Owen.

ROYAL INSTITUTION.—May 1.—W. Pole, Esq. in the chair.—The Annual Report of the Committee of Visitors for the year 1867 was read and adopted.—Forty new Members were elected in 1867.—Sixty-three lectures and twenty evening discourses were delivered during the year 1867.—The follow-

ing gentlemen were elected officers for the ensuing year:—*President*, Sir H. Holland, Bart.; *Treasurer*, W. Spottiswoode, Esq.; *Secretary*, H. B. Jones, M.D.; *Managers*, H. W. Blake, C. Brooke, Admiral Sir H. J. Codrington, Capt. D. Galton, J. P. Gassiot, W. R. Grove, C. H. Hawkins. Sir J. Lubbock, Bart., Sir R. I. Murchison, Bart., W. Pole, W. F. Pollock, R. P. Roupell, Lieut.-Gen. E. Sabine, Sir C. Wheatstone, Col. P. J. Yorke; *Visitors*, A. W. Barclay, M.D., C. Beevor, J. A. Bostock, J. C. Burgoyne, Rev. C. F. Clinton, A. Davis, W. Dell, Rev. G. G. P. Glossop, A. G. Henriquez, E. H. Moscrop, W. Newmarch, A. G. Fuller, S. Scott, E. O. Tudor, R. B. Woodd.

May 4.—Sir H. Holland, Bart., President, in the chair.—The following Vice-Presidents were nominated for the ensuing year:—W. R. Grove, Esq., General Sabine, Sir C. Wheatstone, and W. Spottiswoode, Esq., the Treasurer.—W. Anderson, Capt. N. D. C. F. Douglas, F. Green, S. Hurrell, and J. E. Taylor were elected Members.—The following Professors were re-elected:—J. Tyndall, Esq., as Professor of Natural Philosophy, and Edward Frankland, Esq., as Professor of Chemistry.

SOCIETY OF ARTS.—April 29.—W. Hawes, Esq., Chairman of the Council, in the chair. The paper read was, 'On the Progress of Oyster Culture during 1867,' by Mr. H. Lobb.

ANTHROPOLOGICAL.—May 5.—Dr. Hunt, President, in the chair.—Messrs. R. L. Nash, W. P. Colchester, and F. G. C. Wöbber, were elected Fellows; and Prof. Bonadonoff, of Helsingfors, a Corresponding Member.—A large collection of Indian skulls and photographs, presented to the Society by Dr. Shortt, of Madras, was exhibited, and special thanks were voted for the gift.—Mr. C. S. Wake read a paper, 'On the Psychological Unity of Mankind.' Tracing the mental development of man as an individual through five stages,—the selfish, the wilful, the emotional, the empirical, and the rational,—he found the analogues of these mental states in the aborigines of Australia, those of America, the Negroes, the Asiatic or Turanian race, and the European respectively. From this he argued a common origin for all races of mankind, and that the differences existing represent merely successive stages of development.

MEETINGS FOR THE ENSUING WEEK.

- Mon.** Geographical, 8.—'Peninsula of Syria,' Rev. F. W. Holland; 'North-East Coast of Labrador,' Commissioner Chimmoo.
- Tues.** Royal Institution, 3.—'Development of Animals,' Dr. Foster.
— Engineers, 8.—'Irrigation in India and Spain.'
— Ethnological, 8.—'Chinese Notation of Time,' Mr. Wade;
— 'Migration, &c. of Coffee, &c.,' Mr. Crawford.
— Photographic, 8.
- Wed.** Archaeological Association, 41.—Annual General Meeting.
— Microscopical, 8.—'Organic Growth in Hydrate of Silica Solution, &c.,' Messrs. Slack and Roberts.
— Society of Arts, 8.—'Lighting Streets by Gas,' Mr. Tucker.
- Thurs.** Royal Institution, 3.—'Popular Errors,' Prof. Bain.
— Royal, 8.
— Antiquaries, 8.—'Whiting-Tree of the Anglo-Saxons,' Mr. Akerman.
— Zoological, 8.—'Systematic Position of Ophiostomus, and Osteological Structure of the Alektoromorphus,' Prof. Huxley; 'New Species of Sclerostoma,' Dr. Baird; 'Septum of the Cecidius,' M. L. de Foil.
- Fri.** Philological, 7.—Anniversary Meeting.—'Pronunciation of Chaucer,' Mr. Ellis.
- Sat.** Royal Institution, 8.—'The Talmud,' Mr. Deutsch.
— Royal Institution, 3.—'Popular Errors,' Prof. Bain.

FINE ARTS

ROYAL ACADEMY.

STRICTER examination than a private view permits to the critic reveals many vacancies in the list of those whose works have delighted us at the Exhibitions of recent years. The landscape painters have suffered by means of the Academical arrangements for selecting or hanging pictures. Among those whose absence reduces the interest of the present gathering is Mr. Oakes, who is reported to have shared the fate of Mr. C. P. Knight, the artist of 'The Morning Watch' of a few years since; a noble sea-piece which we commended at the time. Fortune has thus overlooked two able men, one of whom is gathering fame, the other has acquired it. Mr. F. Sandys's strange ill-fortune is a more marked example of that inexplicable "luck" which attends Royal Academy selections of pictures. No place could be found for his

poetic and suggestive 'Medea Brewing Poison,' which is one of the most striking works we have seen, and should have had a noble place where three-fourths of the paintings do not surpass mediocrity. We miss the works of Mr. Inchbold from among the landscape painters, those of Mr. Whistler from the figure and landscape sections. Mr. Brett's 'Christmas Morning' (No. 624) has found a place too near the ceiling to be visible without a telescope: probably it was thought that such an instrument was apt to the subject, which is a storm at sea.

Two pictures by foreign artists of the higher grade have places on the line. The most important of these is by the Baron H. Leys, and represents the reception of a member of the Palavicini family of Genoa to the citizenship of Antwerp (10). This picture is the version in oil of a fresco intended for the Hôtel de Ville, at Antwerp. It has many peculiarities of the artist's mode of painting and taste. He seeks character, and it might be said of him that he avoids beauty of features; there is not a decent-looking mortal in this painting. Apart from this, which is as much a matter of judgment as of taste, the work before us is so full of power that we are drawn, so to say, into its charmed circle, to become one of those who hear the voice of the notary as he read the announcement or record of that day's proceedings of three hundred years ago, and to watch, with some of those who peer between the railings in front of the picture, the fair-skinned Genoese merchant as he, with hair already greyer than his beard, listens composedly, one may be sure, to the recitation of his honours—little dreaming of this picture. The reader directs our attention to the burgomaster, who is seated on high; but all must turn to that Italian face, with the features that are finer than common in Antwerp (never wealthy in beauty, as we know), or for a while look at the heavy and fleshy-faced, black haired woman, Palavicini's wife, whose visage is seen under an outlandish head-tire. The scribe records the occasion; the herald of the city stands near us with his horn ready. We conceive that Baron Leys perfectly accomplishes his aim in this manner. The merit is extraordinary which places us with these ugly Flemings of three centuries since, so that we seem to hear the shuffling of their shoes in the corridor, can appreciate the eloquence of the official, and almost suspect that the city trumpeter is a little deaf with one ear—if not both, because he has a knack of holding his head somewhat awry, and "listens with his eyes." Technically, the colour of parts of this work is admirable: see that to the right for a large mass, and, for a small mass, the rich variety of the seated ladies' dresses on the left. The effect is broader here than in many of Baron Leys's works of this series.—M. E. Frère's *La Sortie de l'Ecole des Filles* (490)—the dispersion of a French parish school for girls on a snowy day—is intended as a pendant to a similar picture of a boys' school breaking up, which we examined at the French Gallery some years ago. It has the same wealth of character, breadth and softness of treatment, with the like pleasant points of by-play and pathos (as that of the sick child who is led homewards by a sympathizing but rather wondering comrade).—Two pictures of the French school merit most honourable mention from all students; these are by M. Legros. *The Refectory* (260) is as grave and broad as sober art can make it, with solemn colour and finely-ordered tones, as applied to an extremely simple design of three monks seated at a table that is covered with a white cloth; two of the three are conversing; the third sits apart in meditation; their faces and attitudes are wealthy in character. Altogether, this work may be presented as a most valuable lesson to our painters; its style is of the finest order, and opposed to much that is rife in popular English paintings. *Sir T. More showing some of Holbein's Pictures to Henry the Eighth* (461), is, although a true picture, different from the last by the same hand. Its colouring is rich in another mode; its design is rather dramatic than grave. The expression of Henry's face is rendered with some sense of humour, and indicates as much of doubt whether he should admire the master's work which is before him as of knowledge. The action of the expository Chancellor is capably given, also the sober satisfaction of the

standing dames behind the King. Withal, we perceive great knowledge of that rare phase of chiaroscuro in painting which deals with colours and tones no less ably than with lights and shadows. Henry's legs need better drawing.—Mr. V. Prinsep's pictures recall the Venetian mode of dealing with subjects and materials, and are marked by largeness of style. To our taste he is most happy in treating *A Study of a Girl reading* (614), which is full of grace and simplicity, and very finely coloured. The elegance of *A Greek Widow at a Tomb* (523) is displayed in the attitude and draperies, its apt pathos in the lighting and mournful colouring of the background and single figure, the arms of which last, however, need to be better drawn, and in that defect are antipathetical to the design. *A Venetian Lover* (499), pouring out his suit to the exuberant and handsome object of his affections, who is unmoved, is masterly in colouring and admirably expressive.—Mr. A. Moore's *Asalam* (621), which has an elevated position in the North Room, represents a young lady of any period in time, but with a distinctly Greek motive in design, shows admirable art in dealing with many tints of white and their allies. It has draperies that are finely cast, although, like the flesh, which is brilliant enough, they are roughly if not carelessly handled. In some respects it is worth while to compare this work with its neighbour by Mr. Millais, *A Souvenir of Velasquez* (632), as an equally bold and learned picture in a very different manner. Both are works of fine art, of which Mr. Moore's is the more refined, if less masterful. It is a pity that both are not more complete.

In the last paragraph we have grouped certain pictures which look to Art *per se* for their fortune, and according to their success will attract the applause of the student. Let us now deal with a work where the subject and its apt and dramatic treatment are most in vogue. With this there is, of course, more or less of Art employed, but it has less of the craft artistic than the above. Prime among its order here is Mr. Poynter's very striking representation of an incident in the siege of Carthage by the Romans—*The Catapult* (402), which is superior in all qualities to the capital but principally archaeological picture of the moving of a Sphinx in ancient Egypt, by the same painter, at last year's Exhibition (No. 434). Here the Roman soldiers are labouring under the raw ox-hide covered canopy of a huge machine that has been brought close to the walls of that city of which it had been so often said "*Delenda est Carthago*." Naked and half naked, the engineers toil with a will at the winch which brings backwards and downwards the great fist-headed arm of the catapult, and raises its ponderous counter-balancing weight so that, when the bearded officer who stands here holding the double line, which our sailors would call a lanyard, jerks it with both hands strongly, he will release, with terrible force, the arm which has been so strenuously dragged down upon the stock of the red-hot-headed bolt which now lies in its bed above, and is directed by the marksman. Tardily, the thoughtfully-twisted thongs of hide, which gave the instrument its name of *tormentum*, yield to the strain of power, as the men pull and push with hands and feet at the levers. Slowly backwards comes the iron fist; upwards slowly goes the counter-balance. Aim is taken through the opening in the roof; to the marksman a young officer shouts commands or warnings. A centurion in gilded armour watches the process. Further off, a line of curtain walls and bastions appear; thence darts and pots of burning pitch fly out at the enemy. At the base of a tower a battering-ram swings in its work, completing that of the men who have laboured under the shelter of a "cat," and broken away no small part of the stones: a temporary prop of wood does deceitful service to the besieged. There are many fruits of shrewd thought and observation in this picture: see the faces of the centurion and of that archer who crouches before taking aim from behind the big upright beam of the engine in front; also the actions of many of the men, and the cleverly introduced incident of the naked man, who, to protect his knees from the iron tire, while he hauls at the levers of the catapult, has placed his blue

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garment for a pad. It may be said that the flesh tints of the stripped soldiers are too fair for the skins of men who were often exposed; yet these are not folks to be habitually naked. Much learning has been employed, not only in depicting the machines and accessories, but where it was far more valuable—in treating the human form. Most of the figures are capably drawn, although apparently with too frequent use of a single admirable model.

Mr. Cope chose no novel subject for his picture of "The Life's Story" (52), which is nothing less than "Othello relating his adventures"; yet he imparted much of passionate interest to the expression of Desdemona's face, and energy to her attitude of listening. These are the best points of the design, and they are as modern in their character as the face and action of the strangely high-coloured Brabantio, who is not of the breed that Tintoretto drew. Conceivably Titian painting such a damsel as this Desdemona! The eyes of the latter are not on a level; the legs of the former are too small; the lady's hands and arms greatly need revising as to form. The common pictorial trick of setting the eyes in a picture with a fixed look and a light within them is one to which Mr. Cope owes much, here and before. The view of Venice in the background resembles those pictures which serve the needs of photographers. As with the last, there is much above the average of design in *The Disciples at Emmaus* (288), by the same artist. The gaunt figure of Christ, who is here with the disciples at the door of the house where they would have had him rest, although pathetic and really striking, is, when looked at carefully, quaintly, as well as prosaically morbid, rather than grand; and his action of standing or walking—we cannot tell which the painter meant—is so badly drawn that motion would be difficult by one so completely lame. The junior disciple is as unfortunate as his Master. This picture derives value from the capably-conceived landscape under a glowing evening effect.

Mr. G. D. Leslie's pleasant picture called *The Empty Sleeve* (No. 657), which we have before described, is sunny in its atmospheric effect, and, in a sober key, warm in its colouring. The landscape portion—an old-fashioned "chimney-pot view" of a town, with a harbour and shipping in the mid-distance, as seen from the terrace where the incident is supposed to be taking place—is one of the most completely painted and extensive views the artist has dealt with. The figure of the old Admiral, whose coat, with its empty sleeve fastened to the breast, furnishes an incident to the picture, is capital in its way, but that is of the obvious sort, and far inferior in conception to that of the diffident little boy who listens, very naturally, to the legend of how the limb was lost which once filled the sleeve. The accessories of this picture comprise a summer-house, or belvedere, with a telescope on the table within, and other suggestive objects, such as the cannon-balls which are piled on the very closely-trimmed sward of the garden. A sailor of a lower grade would have added wooden guns to this quasi-quarter-deck, but the old commander's good taste stopped short at the real shot and the glazed belvedere, which might be styled a poop. Artists will enjoy this picture less than "The Rose Garden" of a recent Exhibition. They will do so notwithstanding that the former has a story, which the latter lacks. Those who look at painting as but another mode of story-telling will reverse this choice. A capital study (*Kate Leslie*—401) of a young damsel with a mug filled with wallflowers in her hand, and her rich auburn hair about her ears, delights us with its look of health and racy vigour.

Mr. Armitage deals with grave subjects, and has treated one of the most striking of its class—the daughter of Herodias dancing before Herod in "*Herod's Birthday-Fest*" (520)—with utter absence of local truth. This place is a Roman palace, but the Scripture scene was a Desert fortress. This company is composed of men and women; the audience before which Herodias danced was of men only. The people are not Orientals. Salome stands to the right of the

centre of the composition, and has her back to the group of spectators, who, in the Roman fashion, recline at the table of their feasting, and by their looks seem variously to enjoy the performance. With a passionate expression, Salome gazes upwards as, while her tresses fly about her shoulders, each limb seems convulsed by the energy of the dance and the enchantment of the melody, which is produced by two Egyptian musicians on the harp and tambour. The players sit at the foot of the dais; behind them are the less important spectators. Herodias's face is horribly apt in its expression as she looks out of livid eyes and under sullen brows at the besotted face of Herod, while he gloats on the attitudes of the girl. Both these faces and the corresponding attitudes of the persons to whom they belong are finely designed; but the painting of the flesh in these, even more than in other parts of the work, is needlessly rough in handling and crude in colouring. These defects reduce our satisfaction in a very great degree.

Mr. Hook's three pictures will disappoint none of his admirers. *The Lobster-Catchers* (48) represents an old fisherman in a rough boat in the act of examining the baskets which have been placed in the sea overnight as traps for the fish; some of these pots lie in the boat. A boy stands near the bow of the vessel, and pushes with the hook, in order to depart from the place where the toir of trap inspection is just complete. The background is supplied by one of the most beautifully-painted of Mr. Hook's seas,—a triumph of colour and modelling and the bold curves of a little bay. *The Morning after a Gale* (270) has a more touching subject than any of the artist's recent pictures. A little village stands upon the edge of a line of cliffs of moderate height, and having an outline which is broken, to form a little port,—*port*, as they say in Cornwall,—where a yacht lies snug. The houses are too much scattered to form streets; but there is so much of union of interest among the inhabitants that they feel as one in the safety of the little fleet, which departed gaily enough on that voyage the end of which is soon to be known to those men and women who stand before us and eagerly count—"one, two, three, four, five, six" sail as they round the point which limits vision in the quarter where the storm has raged. The tale of vessels in sight is complete, yet one sloop remains unseen, and the young mother's anxiety is deep as she watches the features of the sailor who, with a "glass" to his eye, describes one after another the appearance of every boat and gives their names in turn. He sees but two hands in the John and Mary, where there should be at least four and a boy; the jib of the Heart's Delight is ragged, and they have fished her boom; there is not a topmast to be seen,—but that was expected. How many went in the Swiftsure? "Four," answers the sister of one. Four he sees, and that is well. "Look in the offing for the Anne," says the young matron, whose name that once lucky sloop bore. He has looked whole minutes ago, but dared not say there is no sail there. The faces are admirable in their pathos; there is a whole history in the painting of the sea. "*Are Chimney Sweepers black?*" (434) might have seemed a superfluous question to the little boy who, as he was bathing in a pool among bronze-hued rocks on the seashore, suddenly saw a "sweep"—broom and all—appear from behind the wreckage of a cliff which had hitherto hidden him from view. The naked boy bolted out of the pool with "an expression of alarm depicted on his countenance"; this emotion was rendered less mistakable by his energetic attitude in rushing to his sister or mother, whichever the lady may be, who sits on the edge of the pool.—Mr. G. Mason's *Evening Hymn* (329) is a sort of poem on canvas, and wrought in such a manner as affords delight to the educated eye. The hasty observer also will in his way enjoy the solemn tranquillity of that twilight which, as it grows, will absorb the greater portion of the landscape, which is equal in pathos and beauty to the figures of young village girls, who, returning home at day-fall, pace together and, as they step, chaunt the melodious prayer of the hour.

SOCIETY OF PAINTERS IN WATER COLOURS.

WE now complete our account of the Exhibition of this Society, with the result of our examination of the landscapes, taking them in their order on the walls and grouping each artist's works. Here the absence of Mr. G. P. Boyce is as much to be regretted as that of Messrs. F. W. Burton and E. B. Jones from among the painters of figures.

Mr. P. Naffel paints less warmly, with less of glowing colour than of yore. His northern subject, *Brignell Banks, on the Greta*, (No. 4) tends to chalkiness in colour, but gives us with great success the forms and tints of the stones in a wild river-bed and foliage that is capably painted. *Just out of the Water—Lane, St. Martin's, Guernsey*, (200) recalls in name and characteristics the painter's former mode in Art.—Mr. Burgess's *Broken Bridge at Avignon* (6), the *tête de pont* of a ruined viaduct, with its tower that guards no roadway, is, in a conventional manner, sunny and broad. It is too much like the old fashioned drawing-master's work to please educated eyes.—A contrast may be drawn between the artifice and dexterity which have been employed upon the above and that more thoughtful, if equally mannered, mode of execution which appears in Mr. C. Davidson's *Twilight Grey* (9), and his *East Cliff, Hastings*, (33). *In the Leafy Month of June* (113) is a capital example of the artist's very pleasant mode of treating beech glades in sunlight, which is so agreeable that we do not like to style it "mannered," although no pictures are more so than those in which it frequently appears.

Coal Wharf at Pangbourne (10) is the first of Mr. A. W. Hunt's charming Thames landscapes we meet here. It shows in the middle a clump of elms and ashes, real and reflected in nearly still water; some fly-boats are moored near the bank of the river to the right. The time is summer, with a most tenderly-painted effect of daylight. *Goring Lock, Mid-day*, (86) is equally exquisite with the last. *Whitechurch Mill* (198) continues the series of river subjects to *View from a Miller's Garden, on the Thames*, (225) and *An Island Meadow* (233), which is a gem in its way, with *Streathley, Summer Afternoon*, (256)—a rushy point on the stream, with elms behind, and, higher, the ridges of the chalk downs, all absorbed and softened in the golden-hued mist of a sunny day. Nearly, if not quite as charming as any of the above is *A Bit of Old England half asleep* (266). The most important of Mr. Hunt's productions is *A Welsh Cromlech* (106)—a wild and lonely, evil-looking moorland waste at evening, with its cromlech, or rather kist-vaen and standing stones, that is overlooked by high mountain crests in a line, while great white clouds slowly rise in grandeur, the loftiest of all of them seeming as if about to topple over from summit to base, and strew the glowing western air with wreckage of gigantic vapours for the sun to shine upon as he grows mightier with the day's decrease. As yet the mists of evening absorb his beams in levels of golden light that reveal remoter mountains to be differently bright than they, and to be standing like spirits in the fire. The painting of the cromlech makes it antipathetical to the landscape.

Mr. S. Palmer's unusually large contributions illustrate Milton's "Il Penseroso" and "L'Allegro," (16 and 93). They are brilliant even beyond his wont. The former shows the student's lamp burning in the "high, lonely tower,"—a subject which has captivated the fancies of so many generations by displaying that tower upon a hill at night, with sparse, thinly-clad oaks and rugged pines growing over a rough country, and beneath a sky that is studded with few stars and a moon, which solemnly lights the ridges of the white clouds: a very grave and most poetical treatment of a noble subject, rich in colour, and full of the fruits of thought and knowledge. In some parts of the sky there is a slight approach to crudity. The companion picture (93) is styled *A Towered City*, and represents a city with spires and walls raised high above a river that gleams and glows richly in colour and tone as it passes round a bluff to an open country. This is even more beautiful and poetical than the former.—Apart from the subject, Mr. E. Duncan's *Landing Fish on the Sands at*

Whitby (19) is opposed in every respect to Mr. Palmer's grand and perfectly truthful pictures. The execution is weakness itself; the motive which guided it is commonplace, without being faithful. —An *Evening Pastoral, Milking Time*, (24) by Mr. B. Willis, is one of the artist's capital landscapes, with cattle. The sky is too hard to please us thoroughly. His *Sheep and Lambs* (38) is more to our taste, and in better keeping with former productions. In the *Meadows near Burnham, Somerset*, (223) has that which Mr. Willis's works never lack—admirable painting of cattle: notice the solidity of the noble white bull, and the rich colour of his hide. The distance of the marsh is nearly perfect. The studies at Port Madoc (267 and 290) are fully worthy of the painter.—Mr. J. W. Whitaker's *Siabod Flats* (27) is a very striking picture of that mountain waste of rushes, stark earth, and rocks that, like broken bones, burst through a lean covering. A *Mountain Torrent, North Wales*, (95) rushing over slate rocks, is one of the most vigorous pictures of its kind, with fine geological drawing and good colour.

Mr. T. Danby has a fine poetical picture, "*Over the hills and far away*," (29) which is in his characteristic grey manner, with good colour: an autumn sky, with clouds, slowly passing over a waste.—Mr. S. P. Jackson's *The Thames at Stratley* (51) shows grand treatment of a homely and lovely subject. *Port Madoc, North Wales*, (169) is more characteristic of the artist's early manner than the above, and gives admirable calm in the beautiful inlet and on the hills.—There is questionable modelling of turbulent water in Mr. G. H. Andrews's "*Ship and Crew Saved*," (60) with but little else to redeem the picture.—We have rarely seen a sea-picture so full of knowledge and skill as Mr. F. Powell's *The Moll of Cantire* (78),—a coast of sea-eaten rocks and a wilderness of water after a night of torment so furious that each billow, as it hurries to destruction in the teeth of those seemingly indomitable cliffs and dark chasms, has its surface dappled with foam so thickly that there is more of it than of water; while still more fearfully appears the sky in a red haze, like the smoke of a battle, or a town on fire at night. The wave-drawing here is worthy of the keenest study. Other Highland coast pictures by Mr. Powell are deserving of like attention and applause.—Mr. Holland's *The Genuati, Venice*, (123) is like a lovely dream of buildings of the loveliest hues, and a sky of the purest white and blue, in inexhaustible variety of tints. The sea is very weak. *The Piazza Signori, Venice*, (285) is a wonderful poem in colour—as grave as Venice should be.—The pictures of Mr. Rosenberg (115), Mr. A. P. Newton (150), and Mr. G. A. Fripp (243), are among many worthy of admiration.

FINE-ART GOSSIP.

A new spirit must be in operation at the Royal Academy, otherwise it is difficult to account for the change which, we understand, operated with regard to the dinner of this year, as compared with those extraordinary arrangements of the last occasion, when, as it is reported, so many gentlemen were invited to the feast who—as a witness described the proposed lay-members of the body to the Commons' Committee—were "distinguished by their social position and love of Art," that some of the Associates were relegated to another room, and enjoyed what they could amid the rushing of servants and the clatter of dirty dishes. The latter portion of this tale may be erroneous, or the whole; if true, the result of an accident. But it is certain that M. H. Leys—who, by the way, is not only one of the most famous foreign painters, and connected with that academical body which welcomed a score of R.A.s at Antwerp some years ago, but in rank a Baron—was invited to the dinner of this year. This event is so far noteworthy that folks have been inquiring whether the gentleman in question was invited as a nobleman, as a *quondam* host, or as a mere artist. A fourth mode of accounting for the event is, that M. H. Leys may have been commissioned by the Belgian Government to buy pictures in the Royal Academy Exhibition, in order to the completion of a representative gallery

of European Art, which is supposed to be in course of formation. Surely the second of these surmises is the best of all. Of course the Royal Academicians, having upon their minds the glad remembrances of hospitality on the Scheldt, have seized this earliest opportunity when a chair was vacant at their own board to offer it to the Belgian master. The Academies of the Fine Arts in Antwerp and London were "quits" when M. H. Leys received his dinner-card.

A revised edition of the Catalogue of the National Portrait Exhibition, now open at South Kensington, has been published; this issue contains indexes of the names of the lenders, painters and pictures referred to in the Catalogue, which indexes were not attached to the former edition.

Among the treasures of the etchers' and engravers' arts which the great knowledge and indefatigable public spirit of Mr. W. Smith have brought together for exhibition at Leeds are etchings by the Carracci, Vandyck, Callot, Rembrandt, Hollar, and Ostade; line engravings by the Master of the Year 1468, Lippi, Schöngauer, Mantegna, Dürer, Marc Antonio, Aldegrever, Pontius, Faithorne, Visscher, Edelinck, Hogarth, Strange, Woollett, R. Morghen, and many others; also mezzotints of great beauty. Mr. Smith's aim in making this collection is to render it illustrative of the excellencies of the arts in question, rather than historically complete. The public is indebted to the Duke of Buccleuch, the Rev. J. Griffiths, H. Brodhurst, F. S. Haden, R. Fisher, the late F. Slade, and J. Garle, Esq., and others, for the specimens.

In consequence probably of our recent remarks upon the want of good and moderately priced transcripts from famous engravings of great pictures, the producing of which we recommended to those photographers who now devote their energies to pirating copyright works, Mr. Tegg sends us a print by Mr. F. Bacon after Da Vinci's "*Last Supper*." We know nothing about the price of this print, and so cannot state whether it answers in that respect the public demand for a cheap copy of this grand work of Art. As a specimen of the engraver's craft, it is far from being so satisfactory as photography could produce from a better original—such as Raphael Morghen's engraving would supply; but taking it as a whole, it is by no means the worst we have seen.

The Holmesdale Fine Arts Club held its spring *soirée* at the Public Hall, Reigate, on Thursday, the 30th ult., when a collection of drawings and sketches in water colours, comprising examples of our own school, were contributed by the members. The rooms were decorated with a profusion of choice plants lent for the occasion.

Not long ago we reviewed a book on the ancient crosses of Gloucestershire; since then the neighbouring county of Somerset has been enriched by the completion of a High Cross at Taunton, from the designs of Messrs. Giles & Robinson, of London. This work is thirty feet in height, built of Ham Hill stone, with shafts of polished marble, and contains in the second stage from the ground niches for six statues. On two sides of the lower stage drinking-fountains are placed. A spire and cross surmount the whole.

The chapel in Hampton Court Palace has been repaired, and its interior accommodations improved by the removal of the old-fashioned high pews.

Mr. Burges has designed a reading-desk for the church of St. Andrew, Wells Street, which is one of the most beautiful works of the kind we have seen, either ancient or modern. It is of strictly architectural character, and in thorough keeping with the building in which it is to be used. Standing upon an enlarged and boldly-moulded base, the desk has, in the front, two stages or tiers of carved work, divided horizontally from each other by an embattled moulding; two vertical mouldings of plain form complete the dividing of the front into six panels, three above and three below the first-named moulding. The inferior three are much smaller than those above, and, by the use of cusps, shaped with lobated heads. The central one of the upper stage of panels incloses a figure of St. Andrew within a lancet arch, which has richly-carved spandrels

and cusps; the side panels on this line are enriched by tracery in circles, the central parts of which, being solid, are carved with oak-leaves, and surrounded by pierced trefoils. The returning ends of the desk contain figures like that in the middle of the front, and are surmounted by very vigorously-designed scrolls, in the heads of which are inclosed statues of angels in the acts of censuring, &c. The front of the desk proper, which is above the pierced panels, is inscribed with the words "*Domine, libera nos*," and a date.

MUSIC AND THE DRAMA

MUSICAL UNION.—Rubinstein on TUESDAY, May 19, with Auer and Jacquard from Paris. Free admissions (Hon. Members excepted) will be refused to this Matinee. J. ELLA, Director.

PHILHARMONIC SOCIETY.—FIFTY-SIXTH SEASON.—Conductor, Mr. W. G. Cusins.—FOURTH CONCERT, MONDAY, May 18. Symphonies (1) Minor, Spohr; (2) Beethoven; Overture Symphonique (MS.), J. F. Bernetti; and Rule of the Spirits, Weber; Concerto (Reinecke), Piano-forte, Herr Allard; Violoncello, Mdlle. Madame Dowland. Tickets at 1s. Reserved Seats, 13s.—Lambert Cock, Addison & Co., 69, New Bond Street.

Mr. RIDLEY PRENTICE'S PIANO-FORTE RECITAL, Hanover Square Rooms, SATURDAY MORNING, May 16, when he will play *Fantasia and Fugue in C Major* (Mozart); *Sonata in E Major* (Mendelssohn); *Fantasia Impromptu in C Sharp Minor* (Chopin); "*Harmonious Blacksmith*" (Handel); and, with Signor Piatti, *Sonata in A Major* (Beethoven), and *Variations in D Major* (Mendelssohn). Madame Dowland. Tickets at 1s. Reserved Seats, 13s.—Lambert Cock, Addison & Co., 69, New Bond Street, Brixton, S.W.

MAY 20.—Mr. HENRY LESLIE'S LAST ORCHESTRAL CONCERT, WEDNESDAY EVENING, MAY 20.—The Director's Benefit.—St. James's Hall. Soloists: Mdlle. Titiens, Miss Madeline Schür, Mr. Stanley, Mr. Henry Blagrove, Mr. Henry Leslie's Choir, "*Acis and Galatea*" (Soprano, Mendelssohn); "*Reformation*" Symphony, &c.—Stalls, 10s. 6d.; Family Tickets for Four, 3s.; Soloists, 5s. and 8s.; Area, 4s. and 5s.; Gallery, 1s.; at Austin's, St. James's Hall, and all Musicians.

Mr. WALTER MACFARREN'S SECOND PIANO-FORTE RECITAL, Hanover Square Rooms, SATURDAY MORNING, May 23. Violin, Mr. Henry Holmes. Tickets, 7s.; ditto admit Three, 15s.; at the Rooms, and 3, Osbourne Terrace, Regent's Park.

MISS AGNES ZIMMERMANN'S EVENING CONCERT, FRIDAY, May 22, at Eight o'clock, Hanover Square Rooms.—The Programme will include her New Sonata for Piano-forte and Violin, and her transcription of Bach's Gavotte. Soloists: Miss Julia Elton and Mr. Cummings. Violin, Herr Auer; Violoncello, Signor Piatti. Conductor, Signor Randegger.—Tickets, 10s. 6d.; at the head of Miss Zimmermann, 13, Dorchester Place, N.W.; and at the Rooms.

Mr. LINDSAY SLOPER'S GRAND MORNING CONCERT will take place, at St. James's Hall, on MONDAY, June 1, commencing at Two o'clock, on which occasion Mdlle. Adelina Patti, Signor Mario, and Signor Grazioli will appear, together with other Artists of the Royal Italian Opera, and many of the most eminent Vocal and Instrumental Performers in London. Soloists, One Guinea and 15s.; Area Stalls, Half-a-Guinea; Balcony Stalls, 15s. and Half-a-Guinea; Area, Back Balcony, and Orchestra, 5s.; Gallery, 3s. Tickets may be had of all the principal Librarians and Musicians; at Mr. Austin's Ticket Office, St. James's Hall; and of Mr. Lindsay Sloper, 70, Cambridge Terrace, Hyde Park.

MDLLE. ADELINA PATTI, Signor Mario, Signor Grazioli, and other Artists of the Royal Italian Opera, at Mr. LINDSAY SLOPER'S GRAND MORNING CONCERT, St. James's Hall, June 1.

CONCERTS.—Concerts have broken out in fresh places, thanks to an amount of eagerness and zeal which distances the powers of any chronicler less vigorous than *America Webster*, so happily characterized by Sydney Smith as "*a steam-engine in trousers*." They are ten times as numerous as they were ten years ago. It is comfortable to think that the standard of these entertainments improves. There are "*ballad*" episodes, it is true, trumpery enough in quality to discourage the most earnest hoper; but, on the whole, there is progress observable on every side.

The third *Philharmonic Concert* was a good one. The symphonies were carefully given. The extract from Schubert's *Cantata*, "*Lazarus*," excellently given by Herr Wallenreiter, could not but prove that there was in that man the stuff of a great composer. Miss Edith Wynne sang the great *scena* from Weber's romantic opera better than ever English singer—Miss Adelaide Kemble excepted—has delivered it. Mr. Carrodus played a *Concerto* by Molique very finely.—Mendelssohn's "*Reformation*" Symphony was given; but, in spite of the *vox populi*, we repeat our conviction that the composer's reserves in regard to its production have been injudiciously disregarded by the zeal, without judgment, of his friends. The *scherzo*, however, is charming, and might belong to a later and freer period of its author's genius. It is sure of an *encore*.

Mr. Henry Leslie gave an exceedingly good choral concert on the 29th ult. Madame Viardot

Garcia's Gipsy Rondo and chorus made a real effect—merely in right of the music. Nothing better or brighter has ever come from the hand of a woman—this totally irrespective of the English text, which, for better or worse, is always a disadvantage to a work written for a different language and rhythm.—The same indefatigable musician gave an orchestral concert on Wednesday, the programme of which included Mendelssohn's 'Italian' Symphony, Mdlle. Mehlig's pianoforte-playing, and singing by the young American lady who has already set herself fast in London favour, Miss Kellogg.

The Crystal Palace Concert of Saturday last treated the audience to a grand performance of Mendelssohn's 'Edipus' music. To-day, the first of the operatic concerts is to be given.

Mr. Ella's second meeting of the Musical Union presented, among other music, Schumann's inflated and (to our thinking) little-interesting pianoforte quintet, and Schubert's noble stringed quartet in A minor: a work which stands nearer to the great chamber works of Beethoven than any other we could name. The pianist was Herr Jaell, the leading violinist was Herr Auer. We regret to learn that Herr Popper, the violoncellist, of whose performance and promise we have the highest opinion, is prevented from coming to judgment in London, this year, by sudden and severe illness. His place will be filled by another excellent artist, M. Jacquard. M. Rubinstein will appear on the 19th.

Mr. Walter Baché gives himself small chance in England, owing to his explicable loyalty to the musical visions and vagaries of the Abbé Liszt, and to those who, by hanging on the skirts of that gifted man, encourage him in his pretensions to be a regenerator and an apostle in musical composition. We yield to none in our admiration of the man, as also of the technical artist. But so often as we hear his works, we cannot avoid recollecting "the momentous question" propounded, in regard to a gown, by no less a personage than Mrs. Siddons—"But will it wash?"

The last of the concerts of that conservative body, the Sacred Harmonic Society, for the season, was given on May-day.

The Concerts of the London Glee and Madrigal Union have commenced for the season.

Mr. Walter Macfarren received his friends this day week, introducing on the occasion two new compositions, both of which were successful.

STANDARD. — The 'Winter's Tale' has been added to Miss Glyn's repertoire at this theatre, and has proved attractive. It is one of Shakspeare's later plays, and less simple in structure than many that had preceded it. It is, in fact, a trilogy. The first act forms a drama in itself, terminating with Polixenes' departure from the court of Leontes on account of the jealousy of the latter; a second drama is composed of the next two acts, wherein the innocence of Hermione is declared, and her infant daughter is exposed to the dangers of abandonment on the sea-shore; fifteen years then elapse, and the fourth and fifth acts are occupied with a distinct drama, which concerns the fortunes of Perdita, and her restoration to her parents, concluding with the spectacle of the statue of Hermione, a situation always effective and singularly beautiful. Hermione is, throughout the play, a classical person, and moves in every scene as a living statue; so that when we perceive her on the pedestal we are scarcely astonished,—the surprise is, indeed, to see her descend from a position apparently so natural to her and fitting her so well. In this conception of the part Miss Glyn is very accurate, and in bringing it into action remarkably consistent, thus preserving the dignity of the impersonation as well as the identity of the character. Hermione, though a faithful wife, must have been stoical in her determination, so to have secluded herself for so many years, and only to have revealed her existence to her repentant husband under the artificial conditions imposed by Paulina. Nevertheless, she was a noble and true-loving woman, with a warm heart under a cold exterior. The character is exquisitely drawn, and, we may add, exquisitely acted. Miss Glyn has faith in the

poetic idea, and proceeds in its development without exaggeration, patiently trusting to her author, and attempting no demonstrative utterance not thoroughly warranted by the text. Her reticence, in fact, is amazing, and operates as a disturbing power on the spectator, until justified by the result; and then he perceives that what in the progress of the development appeared to be neither acting nor art was the highest possible acting and the most consummate skill. Miss Glyn's judgment in the conduct of a part is equal to her genius, though in some minute details we may object to much that we are apt to think might be mended by reference to certain rules of stage convention; but probably she is more correct in her contempt of them than they who would incur her free spirit with artificial restraints. It is, indeed, her emancipation from such that renders her so popular, and induces the public to regard her acting as distinguished from that of others by its naturalness and apparent impulse,—though, in fact, the result of long thought and study. Fortunately, Miss Glyn was well supported. Mr. Marston, as *Leontes*, is, we think, the best representative among living actors of the part; the *Polixenes* of Mr. Rayner was decidedly good, and the *Paulina* of Mrs. Rayner was most carefully acted. *Antigonus* found an admirable representative in Mr. Verner. The fourth act was not so well sustained as it should have been; the pastoral spirit evaporated, though Miss Page, as *Perdita*, was respectable. Mr. Britain Wright was certainly not equal to *Autolycus*, and had indeed not mastered the text. The scenery of this act was admirable, though, perhaps, too English in its character, and, with the other sets, does much credit to the painter, Mr. Richard Douglass, whose ambition to excel as an artist is evident.

NEW QUEEN'S.—On Saturday, Mr. Alfred Wigan re-appeared as *Achille Talma Dufard* in the drama of 'The First Night,' a part which he has thoroughly made his own, and which will always command a fashionable and intelligent audience. He was well received and frequently applauded. The dramas of 'Doing for the Best' and 'Oliver Twist' retain their place in the bill, notwithstanding the revival of 'Le Père de la Débutante,' and appear to gain in popularity.

MUSICAL AND DRAMATIC GOSSIP.

It is no act of indelicacy to present the case of an excellent and inadequately paid musical artist to the public, when such a one has been stricken down and disabled by unforeseen illness. This is the present plight of our best oboe-player, Mr. Alfred Nicholson; and we fear there is small prospect of his immediately resuming his duties. The inequalities of the musical lot, in point of reward, are felt cruelly by an instrumental player at such a juncture. They will be duly responded to when the case is known. Mr. Lewis Thomas is one of the confraternity who has undertaken to take charge of contributions. The munificence of musical artists on every charitable occasion considered, no man among them should be left desolate by amateurs or charitable patrons, when a premature interruption, as here, to an active and valuable career occurs.

From the *Leader* (a Liverpool paper) we have a favourable account of the last *Philharmonic Concert* there, at which the greatest novelty was Mozart's Double Pianoforte Concerto in E flat, with cadenzas by Prof. Moscheles, played (and well played we are assured) by two young Hungarian pianists, the Brothers Thern.—That excellent organ-player, Mr. Best, seems manfully to maintain the interest of his organ by his selections of music, borne out by the skill of his performances.

The Royal Academy of Music is again in *extremis*, Government having flatly refused any further succour. There is now an intention to carry it on as a commonwealth, by aid of subscriptions from those who believe in its efficacy. Not wishing to discourage anything like effort in the cause of Art, and especially of artistic education, we will not again go over ground already travelled in these columns, beyond expressing a cordial wish and hope that we may have here such a good musica

school as will not make it necessary for artists who wish to "study the arts," to repair, as Mr. Griggs says, "to foreign parts."

We are authorized to print the following communication from one of the electing committee of the Athenæum Club:—"To put at rest all question as to the election of Mr. Halle at the Athenæum Club, he was elected, without ballot, by the Committee, under a rule which empowers them to elect each year nine members, on account of "distinguished eminence in science, literature or the arts, or for public services." The description attached to Mr. Halle's name, in the Annual Report of the Club, runs as follows: 'Author of original compositions of high merit, and editor of numerous works of the great foreign masters, many of which were till then unattainable in England. Mr. Halle has probably done more than any other musician to introduce classical pianoforte music to the English public, and is distinguished for his successful efforts to advance and popularize a taste for good music generally in this country.' Prof. Sterndale Bennett was elected under the same rule in 1863, and Dr. Pole (whose name is also known in connexion with music) in 1864."

The following is from a Correspondent:—"I venture to suggest that the reason why female composers have such ephemeral success may be that they have given too little study to the art of composition. To make music which shall live, something more is necessary than the mere natural gift of production. Every eminent composer has, in addition to this, possessed in a high degree that technical skill and power over the art of giving effect to his ideas, which is only to be obtained by hard study and incessant, well-directed practice in the dry formalities of musical construction. That ladies succeed better in poetry and painting is easily explained: an ordinary liberal education suffices as preparation for the former; and as to the latter, a girl who wants to be an artist will willingly fag at an academy for years. But it is not customary to teach girls the art of musical composition; not one in a thousand knows what such a thing means. . . . There is no royal road to immortality; and our fashionable lady friends, who write so prettily by the light of nature, must be satisfied with drawing-room fame."

MISCELLANEA

Petra.—Your Correspondent, "A Constant Reader," states the troubles and exactions he was subjected to by "Alamirs" and the Sheikh at Petra. It is a sort of satisfaction to hear that these fellows show themselves to be as great a set of scamps as I found them last year; but the "claims made and enforced by armed Arabs under threats of violence, &c.," having been satisfied, encouragement is given to them by the success of their method. My party consisted of my wife, her niece and myself, the maid, and Beppo our pet dog, dragoman, cook, &c. It was the first that had ventured to Petra for four years, and the Mukari declined lending his horses for the journey. We, therefore, secured and took with us the sheikhs of the intervening country from Hebron, and hired camels and wild Arab mares from them. The bread and salt bound us in Arab brotherhood. Before entering Petra we ascended Mount Hor and remained four days "not far from the ruins of the Theatre." My great object was to come to a definite understanding and agreement with all the neighbouring sheikhs, by which travellers might visit Petra on paying a fixed uniform tariff. I had a sample of their quality in a request from the uncle of Naga ben Yasi for permission to cut the throat of one of my escort. I replied that he was my "brother," and that to do so he must begin by cutting mine. After assembling them together, and my dragoman's constant application to the affair for two days, it fell to the ground from feelings of jealousy. A "scene of the wildest confusion" ensued, and a "row" seemed imminent; but we poured oil upon the troubled waters. They tried intimidation by firing guns near the tents at night, &c.; but they knew we were well armed, and that my ladies carried and could use their revolvers. "Mashallah,"

a marvel to the Arab mind. We paid them liberally, but moderately, not a quarter of your Correspondent's fee. The fact is that with these, as with other orientals, their eyes, like a hawk's, can detect the slightest sign of alarm. A steady sang froid, and determined resistance to encroachment, will on the other hand be respected. To yield to their exactions is the sure way to encourage them.

VIATOR.

Ipswich Museum and Library.—Mr. James Read has himself pretty clearly indicated what must be done to popularize this valuable institution. I gather from a letter he was so good as to address to me some weeks ago, and from the note contributed to the *Athenæum* of the 2nd instant, that the library is rich in topographical and antiquarian memorials, but deficient in modern books, and that it is for reference only. Such a library, great as its value unquestionably is, can have attractions only for scholars and persons of literary habits and culture—a very small minority of the reading public. The circumstance that it is for reference only further limits its usefulness and interest. To become available for the entertainment and instruction of the masses, lending libraries and reading-rooms must be added to the reference collections. Even in Manchester, where more than 2,000 readers per year delve into Specifications of Patents, &c., there would be, I anticipate, very little use made of the free libraries if there were no reading-rooms and books might not be taken away for reading at home: but if a popular lending library were formed at Ipswich, I think it would be found that the reference library would be increasingly resorted to. Surely the local authorities would not resist a well-judged appeal addressed to them by the townspeople in favour of making the free library, in the fullest sense of the term, also a public library!

J. T. DEXTER.

Marble.—Your reference to the many marbles used in Rome, and of the new quarry found on Mount Taburus, puts me in mind of Ephesus. The marble quarries that supplied the city are known, but those who have turned their attention to them in latter days have thought of them only in reference to their architectural use. There is, however, another question. Ephesus had its great school of sculpture, the workshop of Phidias, Praxiteles, Polyctetus, Thrasion, Myron, and many other eminent men. Did they import their marble, and whence? (Ephesus being sometimes at war with her neighbours), or did they use local material? I believe the latter, and that the Ephesus marble is well suited for the purpose. It is worthy of investigation. Ephesus, no longer a seaport, is still only seven miles by a tolerable road from the port of Skala Nova, whence shipments of produce are sometimes made for England.

HYDE CLARKE.

Parasol.—When did the name first come into English? To Cotgrave, in 1611, parasol and umbrella were one. "*Parasol: m. as Ombrelle.*" "*Ombrelle: f. an Vmbrello, a fashion of round and broad fanne, wherewith the Indians (and from them our great ones) preserve themselves from the heat of a scorching sunne; and hence any little shadow, fanne, or thing, wherewith women hide their faces from the sunne.*" So "*parasol*" was not English in 1611, though in 1616 Drummond of Hawthornden has, as Richardson notices, some lines (No. 30 in the edition of 1711, p. 15, col. 1) headed, "*Love suffers no Parasol.*" He uses it of his love's fair hand set before the two suns of her eyes, to hide them from him. The second sense of the diminutive "*shadow*" shown above, and in "*Ombraire, an Vmbrello or shadow,*" is lost, though the base "*shade*" keeps this sense in the lady's "*sunshade*," which is the name, we believe, both for a large parasol and an "*ugly*," or blind to a bonnet. F.

Fall, or Paul, in Whale-fishing.—This word has been looked on by many as a short way of saying, "*let the boats fall*;" but it is simply the Peterhead and Shetland form of *whale*, and is the cry uttered by sailors on the look-out when they see a fish spout. Even English sailors use it; but they copied it from their more Northern brethren. J. H.

TO CORRESPONDENTS.—H. B.—R. K.—E. P.—H. L. R.—received.

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